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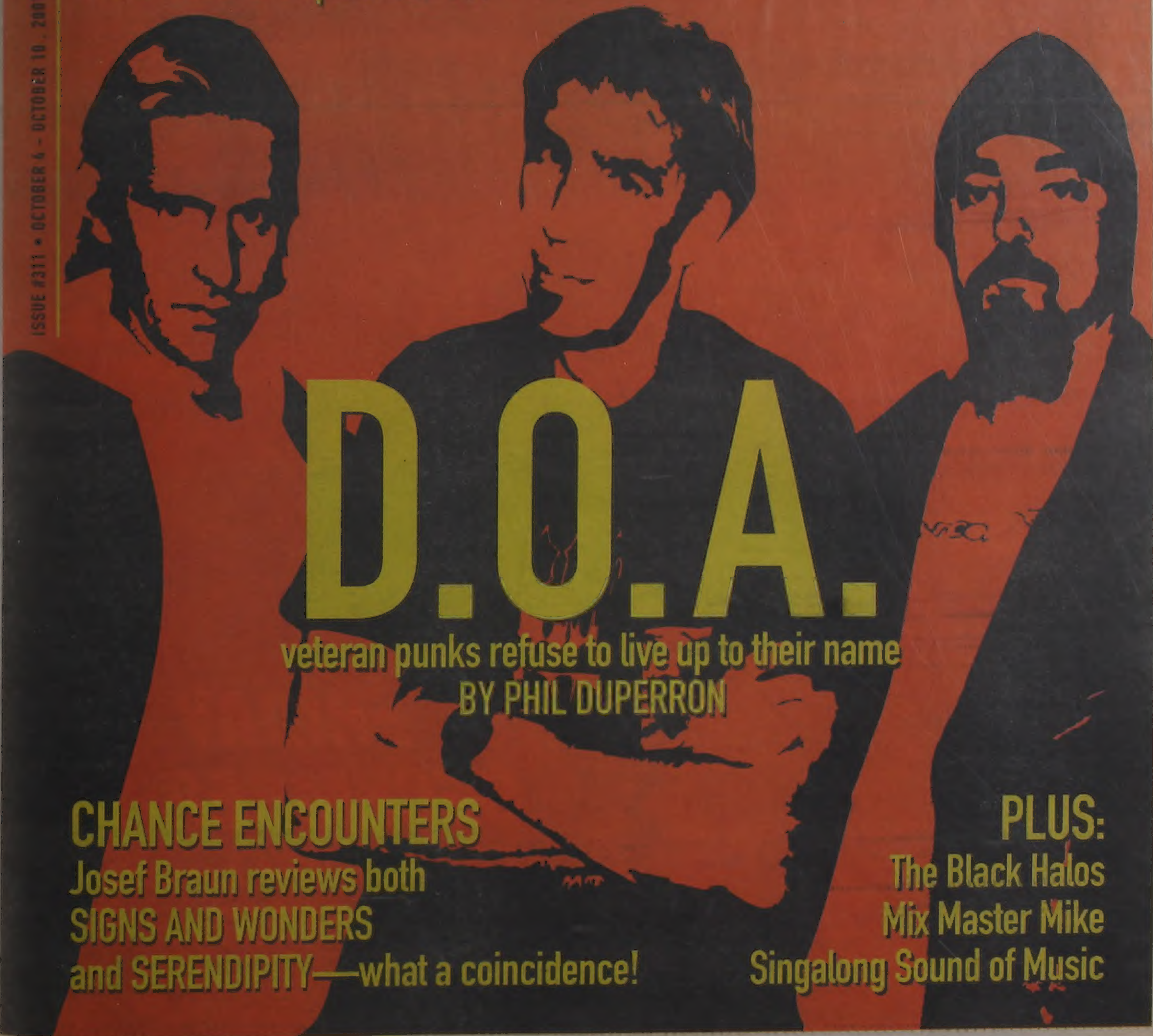
VUEWEEKLY

BEST LEFT UNSAID?

is media censorship flourishing
in the wake of September 11?

GRANT LEE PHILLIPS

Mobilizes his troops



D.O.A.

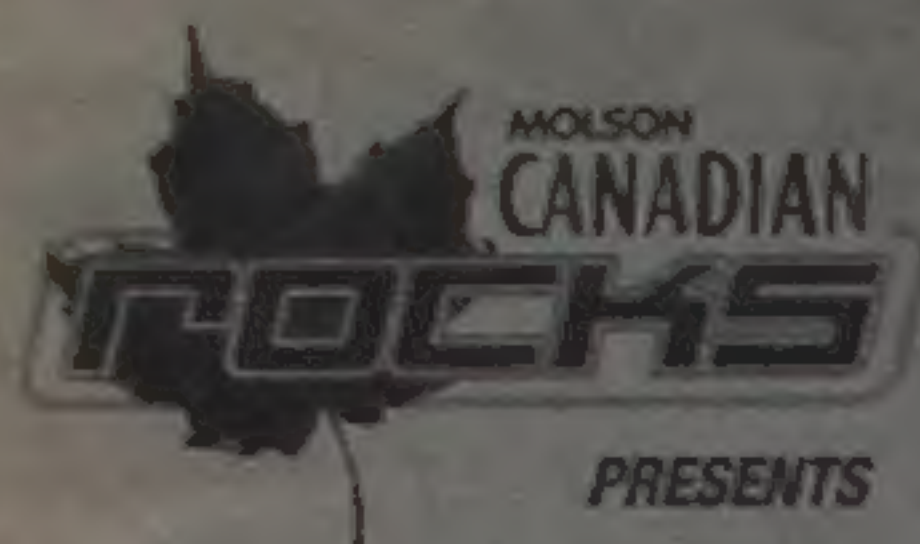
veteran punks refuse to live up to their name
BY PHIL DUPERRON

CHANCE ENCOUNTERS

Josef Braun reviews both
SIGNS AND WONDERS
and SERENDIPITY—what a coincidence!

PLUS:

The Black Halos
Mix Master Mike
Singalong Sound of Music



THE WATCHMEN

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FRIDAY!**

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with special guests

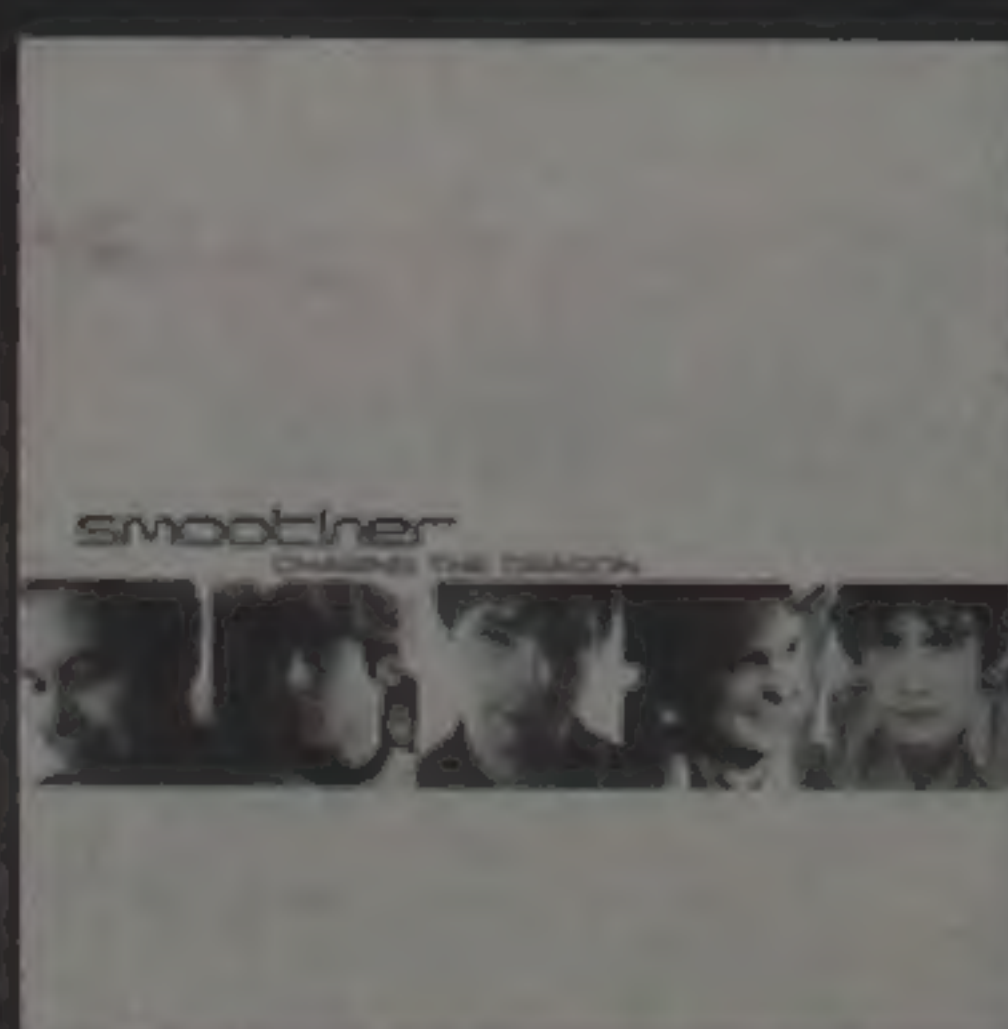
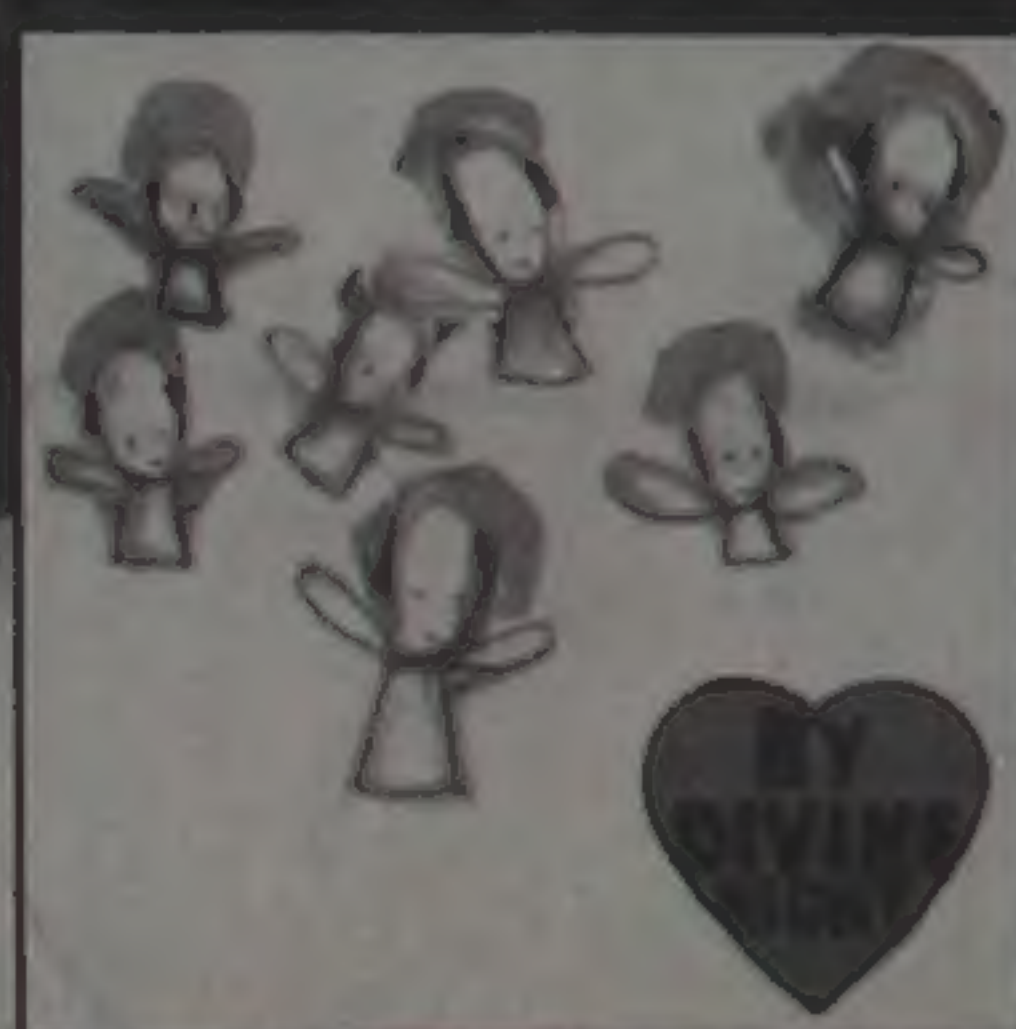
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GARBAGE
beautifulgarbage

Part pop band, part noise experiment, Garbage has seen their popularity explode since the release of their eponymous 1995 debut album. "beautifulgarbage" is their third album with 13 songs that constitute the band's most melodic work to date, a record that is more lyrical and more emotional than ever before.



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JA RULE
Pain Is Love

His 3rd album, "Pain Is Love", is the latest in a series of recording and film projects that have kept the restless Queens, New York rapper busy over the past year. He recently contributed a handful of tracks to the soundtrack "The Fast and the Furious", in which he stars, and is also featured in the upcoming film, "Crime Partners", with Snoop Dogg and Ice-T. "Pain Is Love" features the smash remix "I'm Real" with J.Lo.



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BLUE RODEO
Greatest Hits Vol. 1

Toronto formed Blue Rodeo's debut album, 1987's "Outskirts" showcased the group's harmonies in a rootsy folk-rock style. The punchier "Diamond Mine" (1989) covered more lyrical ground. The vocal harmonies on the following year's "Casino", was well-received and even higher praise for "Lost Together", which put the previous album's stylistic changes into a cohesive whole. "Greatest Hits" features 14 songs, over 75 minutes of essential Blue Rodeo music on one CD and includes 2 new recordings.

FUTURE STARS



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DROWNING POOL
Sinner

The Dallas, Texas, metal quartet Drowning Pool got their name from the 1975 Paul Newman movie, and by the late '90s, had recorded their first demo. The tape found its way into the hands of Sevendust, who took the burgeoning outfit out on tour with them. After a second demo, Drowning Pool wound up in the Top Ten at a Dallas radio station and they were promptly signed by the Wind Up label, resulting in the release of their debut, "Sinner", and a spot in this past summer's *Outcast* tour.

PROJECT WYZE
Misfits, Strangers, Liars, Friends

Pumping hip-hop mixed with hardcore, live guitar riffs and beats, Project Wyze is one of Canada's most exciting new bands. Unlike the majority of rock/rap bands, Project Wyze originated as a pure hip-hop outfit. With a reputation for their energetic live performances and a growing fan-base, Project Wyze began to attract the attention of major labels. This band inked to Sony Music Canada and began work on their major label debut "Misfits, Strangers, Liars, Friends". At times playful, at others serious, their lyrics form a social commentary - vivid pictures of everyday life with a twist.



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CYNDI THOMSON
My World

24 year old Cyndi Thomson's deepest country music influence is current day Trisha Yearwood, who herself was a country singer who transcended the genre's limitations. With a rich voice and killer songs, she possesses a genuine slippery, smoky alto that reaches deep inside the heart for the lyric. "My World" will indeed lay claim to a slot on the country chart near the top.

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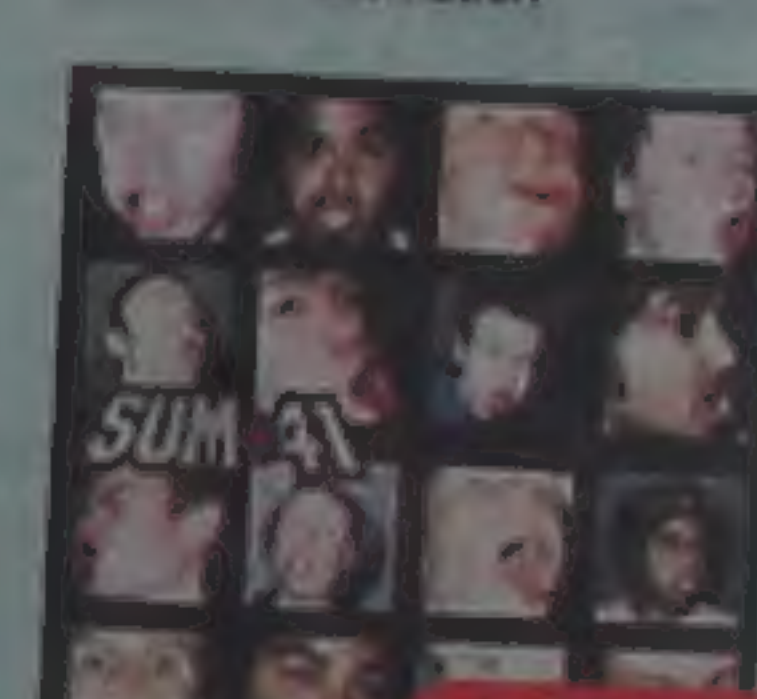
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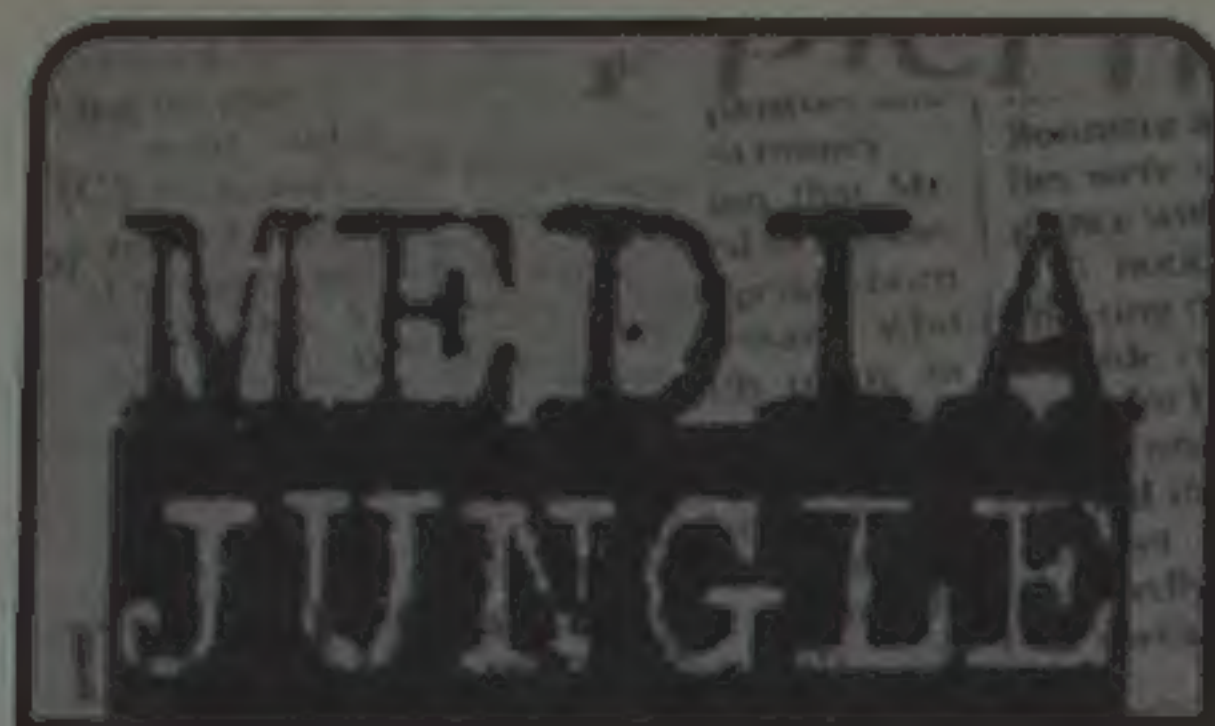
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BY DAN RUBINSTEIN

**Bound (and gagged)
for war?**

Dan Guthrie, a columnist with Oregon's *Daily Courier*, was fired after writing a piece that criticized President George W. Bush for "hiding in a Nebraska hole" in the immediate aftermath of the September 11 attacks on America. Tom Gutting, city editor at the *Texas City Sun*, was fired after writing a column that similarly criticized Bush for "flying around the country like a scared child seeking refuge in his mother's bed after having a nightmare."

In Washington, responding to *Politically Incorrect* host Bill Maher's comment that remaining in an airplane as it crashes into a building is not cowardly while "lobbing cruise missiles from 2,000 miles away" is cowardly, presidential press secretary Ari Fleischer said, "There are reminders to all Americans that they need to watch what they say, watch what they do, and this is not a time for remarks like that"—a statement that was left out of that day's White House official transcript, apparently due to an editing error, one of Fleischer's assistants later explained.

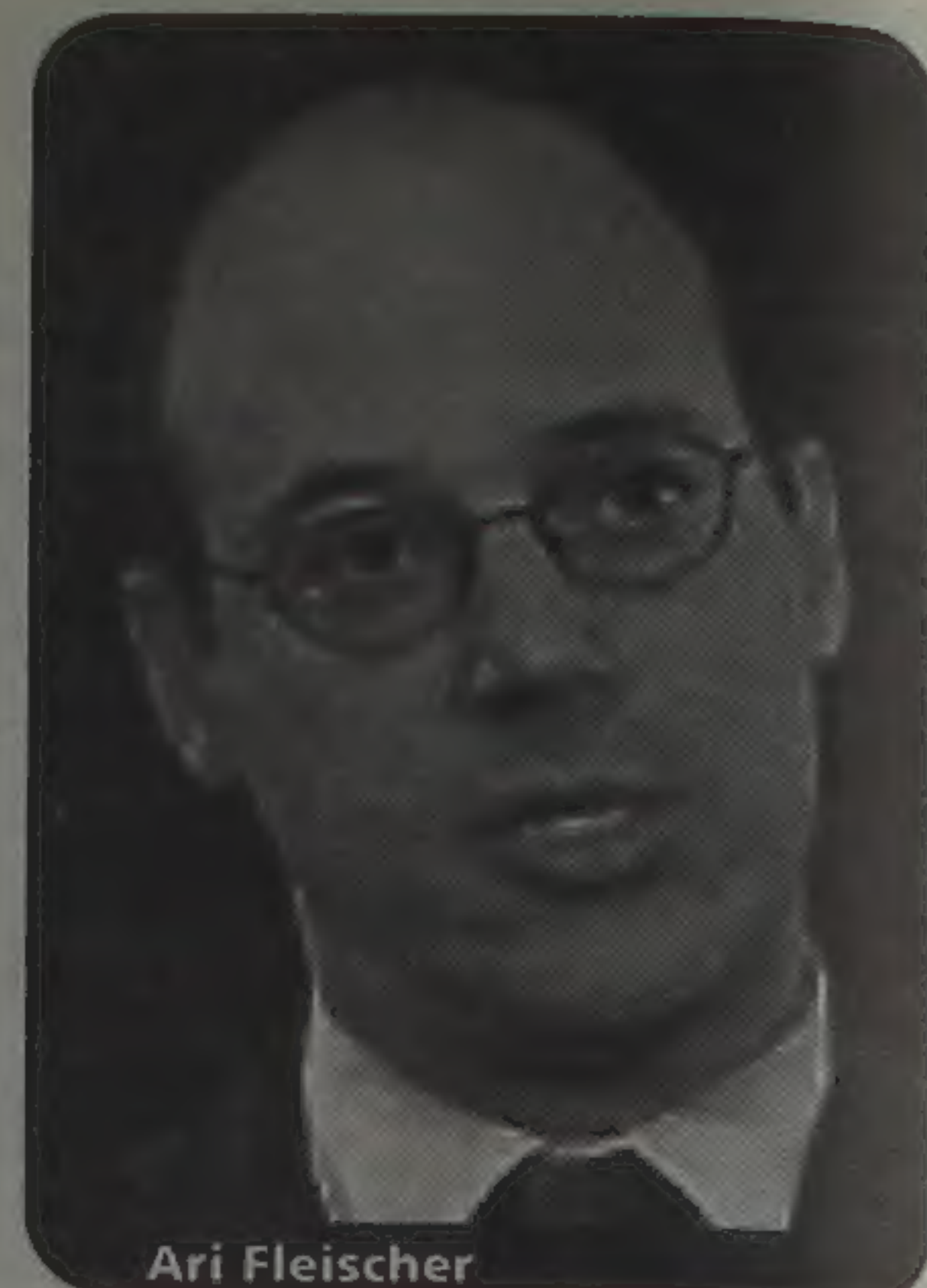
Meanwhile, in Missouri, state legislators are angry at Missouri University television station KOMU-TV for telling news staff not to wear any mini American flags or red, white and blue ribbons when they're on the air. "As a member of the state legislature in Missouri, I am going to be evaluating far more carefully state funding that goes to the School of Journalism," state representative Matt Bartle warned in an e-mail to KOMU's news director. "If this is what you are teaching the next generation of journalists, I question whether the taxpayers of this state will support it."

Throughout the United States, as patriotic fervour grows in anticipation of a military response to the attacks on the World Trade Center and Pentagon, the gunsights are increasingly being turned on media outlets and personnel who dare dissent from the party line. The first amendment of the U.S. Constitution declares that "Congress shall make no law... abridging the freedom of speech, or of the press," yet politicians—and many media execs—don't seem to have a problem telling their staffs to shut up and keep waving the flag. Which is exactly what's happening on the sets of TV news and current affairs shows across the nation as collages of Old Glory form the backdrop for endless pundit discussions about how "we" are going to stop "them," how America will rid the world of, as Bush so eloquently put it, the "evil-doers."

The danger of such jingoism is obvious. It's the trailhead of a path that leads to witch hunts, fanaticism,



Bill Maher



Ari Fleischer

even fascism. True, some very bad people did some very bad things. These bad people are probably still at large. They may be planning to do more bad things. The U.S. response, whatever form it takes, must be well-planned and organized with the utmost intelligence. But it also must be scrutinized by the public, who derive information and balanced opinion from a free press. Otherwise, if political leaders are given *carte blanche* to do what they want, where they want, when they want, they could wind up destabilizing the world even further.

My spine tingles when I read about communications officials at the White House calling up NBC executives to say that airing Tom Brokaw's interview with former president Bill Clinton will not be "helpful" to the so-called war on terrorism. On the flip side, it's encouraging to hear

about the Reuters wire service prohibiting its journalists from using the term "terrorist" to describe the September 11 attackers. "We do not characterize the subjects of news stories but instead report their actions, identity and background," Reuters said in a statement. Several newspapers and TV networks have also opted to adopt more cautious approaches to language. The *Wall Street Journal*, for example, told staffers to use the word "terrorist" carefully and specifically.

When its us against them, however, it's okay to say the bad guys are just plain evil. And if you've got a problem with that, maybe you're on the wrong side. ▽

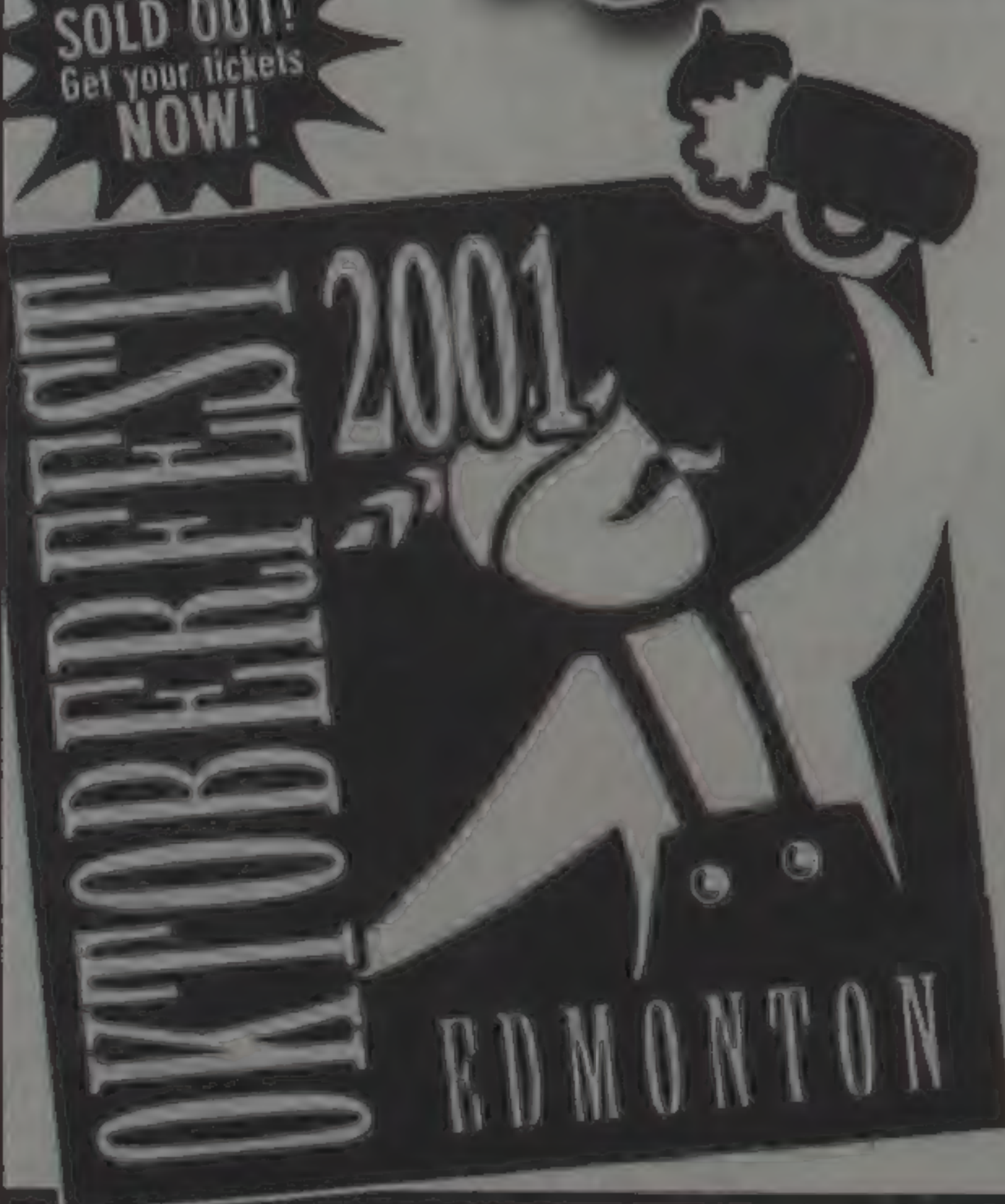
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of September 11.



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Brave New World

By DAVID STUART

What if they gave World War III, and nobody noticed?

When I was a teenager in the politically and rhetorically turbulent 1980s, I had a mental image of World War III that was already a decade old: a "hot" escalation of the Cold War, a tactical nuclear conflict between two superpowers developing into a strategic nuclear holocaust, the literal apotheosis of that ultimately ironic sobriquet of World War I, "The War to End All Wars."

Little did I know how much the world would change. Since the collapse of the Soviet Union, to be sure, but most especially since September 11, 2001, the day every paradigm shifted due to the—to adapt another entry from the World War I phrasebook—"plane crashes heard 'round the world."

World War III did not begin that day. On the day of The Attack—every war in history was just called "The War" when it began, and history has yet to lend a name to that extraordinary, unprecedented event—it became possible to see what was there along, camouflaged by my and everybody's outdated expectations:

World War III has already begun. It didn't start on 9/11 ("nine-eleven," as guests and even commentators on CNN have begun to call it, cleverly slapping a layer of the urgent, violent connotation of 9-1-1, the emergency access telephone code, onto the semantic sandwich). It has been raging for at least the past decade, and nobody noticed.

Blinded by our Cold War-era preconceptions, we thought war had to entail death and destruction on an unprecedented, apocalyptic scale. Everything else was there: shots were fired, propaganda uttered, lives ended. And the idea of a war raging unbeknownst to its combatants is hardly new: during the last two World Wars—during every conflict this century, in fact—the only way any North American would know their own nations were fighting is through the media. Until 9/11, war had not bridged the gap to this continent's shores, yet wars were still fought.

The main element that differentiates World War III (perhaps given the integral use of the Internet in current wartime propaganda and communication, it should be called World War W, or WWW for short) from other wars, and has made it so difficult to recognize before now, is the lack of a clearly defined enemy. There is no Axis, no Nazis or Nips (the Taliban are a poor substitute, since everyone is careful to avoid blaming the Afghan people for their excesses, even the ones who are indeed complicit). There is a Hitler/Tojo, though, a larger-than-life comic book supervillain demonized by the propagandists through the help of the media and

the entertainment industry: Osama bin Laden. Those who wage rhetorical war have sharpened their blades on other Muslims the past two decades, from the Ayatollah Khomeini to Moammar Ghaddafi to Saddam Hussein. And now they have the perfect enemy: one who has no power, or even interest, to defend his name in the minds of the Infidel.

The opening salvos of World War III were the American War on Drugs and, this past decade, War on Poverty. The definition of war was stretched far beyond its original meaning. Wars have always been at least partly waged against ideas: fascism, communism, colonialism, expansionism. But they are no longer limited to "-isms," nor do they have to involve a traditional military component. War has been just about literally declared against terrorism, even though you can't assault terrorism's beachheads, bomb terrorism's cities, raise a flag on terrorism's captured capital.

The United States did not hesitate a moment before declaring war after 9/11. While the imagery was searingly dramatic enough to justify the label, to be brutally frank, two destroyed and one damaged buildings and a death toll well below five figures is hardly war-scale destruction. Any similar acts of violence throughout history have been called criminal acts, to be dealt with through a system of justice and policework: even Slobodan Milosevic, one of the few people this past decade who deserved the term "warlord," now faces a trial in the World Court in the Hague. Terrorists have, until now, always been dealt with

through the means of criminal justice: the alleged perpetrators of the plane bombing over Lockerbie are on trial right now.

And the worst part of the propaganda that must surround a war of ideas is the propaganda directed at the home front. During his memorable address to the September 20 joint session of U.S. Congress, George W. Bush stated: "Americans are asking, 'Why do they hate us?' They hate what we see right here in this chamber: a democratically elected government.... They hate our freedoms: our freedom of religion, our freedom of speech, our freedom to vote and assemble and disagree with each other."

19 men did not hijack planes and aim them at symbols of America because they are anti-democracy. Nor, despite the media, did they do it because of American support of Israel. Bin Laden's al-Qaida network has declared a jihad against the United States because of the defiling, heretical presence of American troops in Saudi Arabia, the holy land of Islam, which is much more important to militant Muslims than Palestine.

Yet it is essential in every conflict not just to demonize the other side but to misrepresent its motives. War must be termed as a struggle between good and evil—otherwise it's hard to justify sending men out in the prime of their life to fight and die. And in American rhetoric, evil is synonymous with anti-democratic, anti-justice, anti-freedom.... anti-American, essentially, which also begins to explain why no voice of dissent, be it that of Taliban spiritual leader Mullah Mohammad Omar or talk-show host Bill Maher, is tolerated.

In a radio appeal to the citizens of the United States, one which barely one per cent of one per cent of Americans were even informed about, Omar said: "You accept everything your government says, whether it is true or false. Don't you have your own thinking?"

The answer, of course, is "Well, duh" and "Hell, no" respectively. This is war. If you can't trust your own government, who can you trust? Exactly.

Over the next weeks—and who knows, even longer if the pace of change continues—I will be exploring what CNN calls "America's New War," despite the fact that it is only superficially new. During times of war, everyone must take sides. I throw my lot in with the defenders of truth and fairness (as opposed to justice, a word made meaningless by contemporary usage).

In other words, I'm a conscientious objector. In a war between dishonest, trigger-happy men who both claim to be on the side of goodness and God, all I can do is tell the truth, remain unarmed—and pray.

Next week: if you shoot a bullet straight up in the air, are you responsible if it kills someone when it hits the ground? Then the Americans have only themselves to blame, for training yesterday's anti-Soviet freedom fighters who became today's anti-American terrorists (which has been widely reported by the American media), and for ensuring the Taliban's survival by giving them enough cash to oppress twice as many Afghans and aid and abet twice as many terrorists (which hasn't).

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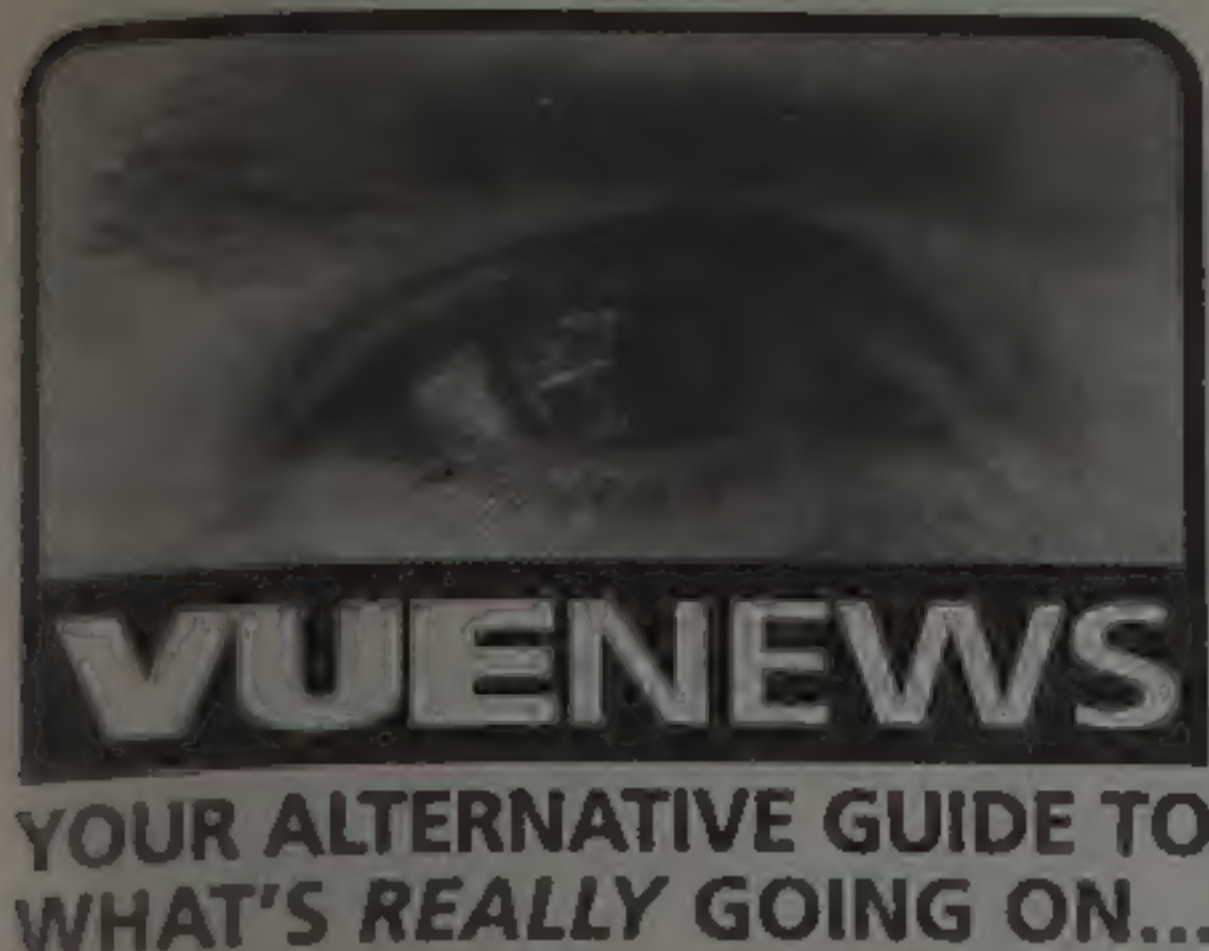
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09/11/01

Attack helps Republicans further agenda

WASHINGTON—Remember back in May when Republican senator James Jeffords of Vermont split George W. Bush's party to sit as an independent, giving the Democrats a 50-49 majority in the upper chamber and catapulting Democrats into leadership positions on the powerful senate committees that set the political agenda in the United States? One of replacement Senate majority leader Tom Daschle's first actions was to scrap several of Bush's pet projects, including controversial plans to drill for oil in Alaska's protected Arctic National Wildlife Refuge.

Well, the Republicans aren't ready to let all that oil slip away quite yet. And they're apparently willing to use post-September 11 government deliberations to make a crafty play for oil development in Alaska.

As the U.S. Congress considers several plans to bolster American's so-called war on terrorism—including economic sanctions against countries that support terrorists and billions of dollars in new defence spending—Republican senator Frank Murkowski of Alaska has threatened to stall all Senate proceedings unless a wildlife refuge-oriented energy bill is part of the package. "In my view," he said in a written statement, "energy is just as important to our nation's immediate and long-term interests. It seems to me that energy also fits in with any economic stimulus or national security package under consideration."

Last week, Daschle, a Democrat from South Dakota, yanked a \$345 billion defence bill off the floor when Republicans wouldn't agree on which amendments to debate. One proposed amendment, by Republican senator James Inhofe from Oklahoma, adds Arctic National Wildlife Refuge drilling directly to the bill.

Republicans argue the refuge must be opened up for drilling because it contains up to 16 billion barrels of oil, which will reduce America's reliance on oil from the Middle East and help fuel the upcoming (and, they say, inevitable) war. They beat this drum despite environmentalists pointing out that it'll be at least a decade before any oil from the refuge is available on the market.

Although it's not clear how Murkowski and company plan to stall the Senate, nor how effective their mud-bogging efforts will be, it's now ironically the Democrats who feel hampered in their push for defence dollars. "Our troops are counting on it," said Daschle. "The Pentagon needs it."

All those pundits were right. The world is a different place. But at least some of the political games are still the same. —DAN RUBINSTEIN



CRIME

The shot heard 'round the corner

CALGARY—If your gun jammed while you were out whacking targets at the shooting range, you'd probably check if there were any bullets left inside before taking it home to fiddle with. But Jim Hinter, president of the National Firearms Association, didn't take that precaution on May 22, 1999. He brought his handgun back to his Calgary apartment and, while trying to take it apart, shot a hole through the wall, narrowly missing next-door neighbour Jeff Gordon with the bullet.

"It was a very unfortunate accident, but I tried to do everything I could," Hinter said last week in provincial court, where he pled not guilty to careless use of a firearm. When his gun jammed at the Okotoks shooting range two and a half years ago, he saw eight spent cartridges on the ground and figured the gun was empty. "I drew a logical conclusion that was wrong," he said in court.

Since then, Hinter has taken more firearms safety courses. Outside the courthouse, he told reporters this experience has been educational and makes him better suited to head the National Firearms Association, a group that has fought hard against federal gun control laws. "It's taught me a lot more," he said. "I've been working twice as hard to make sure things don't go wrong for others. Everything I was trained to do I did properly." Hinter's case will wrap up on December 18. —DAN RUBINSTEIN

ENVIRONMENT

Agua dogma

RIO GRANDE, TEXAS/MEXICO—Canadians worried about the long-term effects of trade agreements with the United States and how they could affect our water supply had best start

paying attention to a possibly explosive trade dispute between Mexico and the U.S.

Mexico has missed the deadline for a 600,000-acre-foot water payment to the U.S. that was meant to pay down a 1.3 million acre-foot water debt that has accumulated since 1992. According to a water agreement signed in 1944, Texas farmers are guaranteed annual access to 350,000 acre-feet of Mexican water from the Rio Grande Valley. But an eight-year drought in the area has forced Mexico to use the water for its own farmers.

America and Mexico agreed last March that the Venustiano Carranza reservoir's water would be used as part of the make-up payment. But according to CNN, water reserves in the reservoir are only at 17 per cent of normal capacity—and not only can the small amount not satisfy the debt, but they can't provide for Mexico's farmers, either.

Lino Gutierrez, America's Principal Deputy Assistant Secretary of State for Western Hemisphere Affairs, told Congress that the U.S. may be forced to get tough with their southern neighbours. "We will continue our diplomatic efforts," he said, "not only to ensure repayment of the debt from the last cycle, but also to ensure that specific plans are in place so that future water deliveries will be made in compliance with the treaty terms and in such a manner as to provide for optimum usage."

Yes, there is the hint of diplomatic stickiness in Gutierrez's flowery language. But if Mexico loses control over its own resources, it's a serious warning for Canadian lawmakers. —STEVEN SANDOR

PROVINCIAL AFFAIRS

Klein guilty of "fiscal fear-mongering"?

FORT McMURRAY—The other shoe dropped last Thursday as premier

Ralph Klein confirmed the province will cut spending by as much as a billion dollars next year to keep the dark economic forecasts popping up around the world from landing in Alberta. With governments throughout both hemispheres fearing the worst in the wake of September 11, politicians are telling their electorates to spend, spend, spend while at the same time planning to trim budgets.

In Alberta, Klein told an audience at a Tory fundraiser in Fort McMurray, there will be a public sector hiring freeze, a stop order on "discretionary" spending for things like government vehicles and office renovations and expectations placed on all ministries to trim their budgets by one per cent. That should total roughly \$200 million. Throw in \$300 million not spent on energy rebates—prices should be lower this year anyway, Klein said—and \$500 million not poured into new hospitals and other capital spending and, presto, there's a billion bucks.

"What has happened over the last two weeks to the world economy has been sobering for individuals, for businesses and for governments," said Klein, who is implementing these measures to avoid running a deficit or raising taxes. With energy revenues dropping (\$10.5 billion last year) but still significant (\$7.5 billion this year), Klein doesn't foresee a return to massive mid-1990s cutbacks. Yet critics are still worried about the premier's using the global slowdown as an excuse for drastically reduced public spending by a relatively wealthy government.

Larry Booi, president of the Alberta Teachers' Association, told the *Journal* that he's concerned about "fiscal fear-mongering" from Klein. "Everything I've seen," Booi noted, "says in the medium and long terms the Alberta economy is the envy of North America."

—DAN RUBINSTEIN

VUEPOINT

BY DAN RUBINSTEIN

Big brother is matching you

Like our bigger brother to the south—and we are the runt by comparison—Canada has been pulled into a game we don't want to play. Unlike the United States, however, with its well-stocked war chest and an apparent eagerness for conflict we don't share, not to mention its long history of military campaigns over the last few decades, Canada is neither confident nor hurried about what to do next. American and British forces may be poised to strike out against the Taliban, but in Ottawa our leaders are engrossed in policy debates and philosophical discussions. And that's a good thing, because under increasing pressure to stand tall and proud, it's more important than ever for Canada to not lose sight of its defining characteristics.

Last week, when news surfaced that American and British special forces are already inside Afghanistan, our defence minister Art Eggleton replied "None that I can talk about" when asked if Canadians are there too. Eggleton's press secretary later called around to clarify the minister's remark. "There are no Canadian troops in Afghanistan," Randy Mylyk told reporters.

We live in a country where it's still sort of a big deal if a federal cabinet minister lies outright. What motivated Eggleton to make the flippant comment? Perhaps he wanted to appear more important, more involved than he actually is—he wants to play with army men too.

It's crucial, of course, that Canada plays a role in the global coalition that will determine how America's New War (thank you, CNN) plays out. It's crucial we play as large a role as we can. But we should not pretend to be something other than what we are: a small country with a bare-bones military that can best bolster the quest for global justice with brains, not brawn.

In order to provide our perspective, we have to maintain our autonomy. It's called critical thinking, a faculty many American politicians lost when they realized they could kill tens of thousands of people by dropping a single bomb. A *Globe and Mail*/CTV poll conducted by Ipsos-Reid may have found that 70 per cent of Canadians like the idea of joint border posts staffed by Canadian and Americans together, and that 85 per cent of us are okay with "making the types of changes that are required to create a joint North American security perimeter," but if we give up any of our sovereignty and attacks against America continue, the U.S. will have no trouble becoming an even more dominant steward of our future. And look at the pickle big brother is in now. ☺



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OCTOBER 13

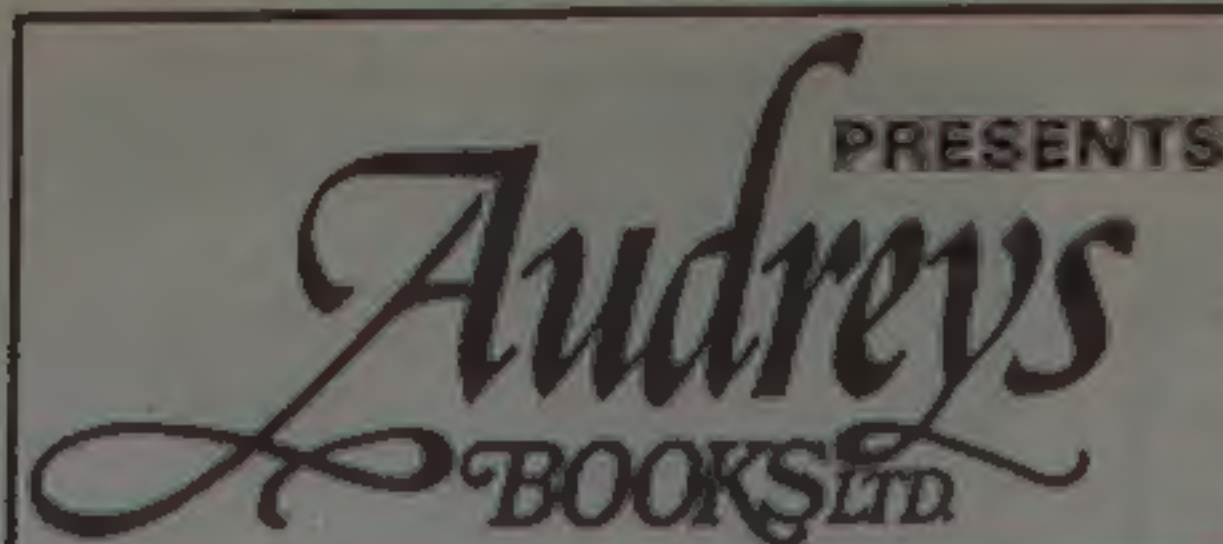
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BY DANA McNAIRN

The streets get all Lit up

Word on the Street is a massive one-day love-in for the written word that took place Sunday across Canada with events in Vancouver, Calgary and Halifax. Now in its 12th year in Toronto, the coast-to-coast celebration is designed to "unite the country in a national, annual celebration of reading and writing and to highlight the importance of literacy in the lives of Canadians." Back in Hogtown, an estimated 130,000 to 150,000 book-minded people thronged a closed-off Queen Street West (from University Avenue all the way to Spadina) to take advantage of the gorgeous weather and peruse the wares of over 250 book and magazine exhibitors.

Also thrown into the mad, carnival-like atmosphere were nine event tents staging author readings for both kids and adults. The wide range was reflected in blues musician Jeff Healey giving a Braille reading, poet George Elliott Clarke making his audience roar with laughter and soft-spoken author Shyam Selvadurai's electric reading while rocking gently back and forth at the microphone. Sharp-eyed entrepreneurs hastily erected tables and hawked everything from Indian curries to handbags to kids' clothing. Nonetheless, the

reason most of us were there was our shared love of books and our belief in the power of words to transform lives. (The cheap-like-beets book prices at some tents and the proliferation of open bars along the strip didn't hurt either. It took me well over four hours to make it from one end to the other.)

Larger publishers sat side by side with smaller presses like Anvil, Insomniac and Edmonton's own NeWest Press. Periodicals like *The Literary Review of Canada* and *THIS Magazine* set up tents, sharing sidewalk space with *Mammalian Daily*, *Beautiful Bras and Bodyhair* and the anarchist *Kick It Over*. The Canadian Journalists for Free Expression booth was jammed most of the day as *Globe and Mail* and *Toronto Star* reporters told grim tales and urged event-goers to think about buying a CJFE membership (only \$25 a year for freelancers).

Determined crowds jostled at the Toronto Women's Bookstore tent as boxes of erotica and gay and lesbian fiction were unpacked and arranged on tables. Celebrity groupies swooned appreciatively every time CBC trotted out personalities like Evan Solomon, Eleanor Wachtel and Bob McDonald. The fringe was also out in full force, from a distributor of magic potions and "inappropriate" greeting cards (lots of fuck and potty humour) and some guy flogging *My Cat Saved My Life*. Mad gardeners, rotund cooks, quietly praying Muslims, braying booksellers, crying kids, guitar-strumming buskers, terribly earnest writers and eager publishers—there is something for everyone in the world of books.

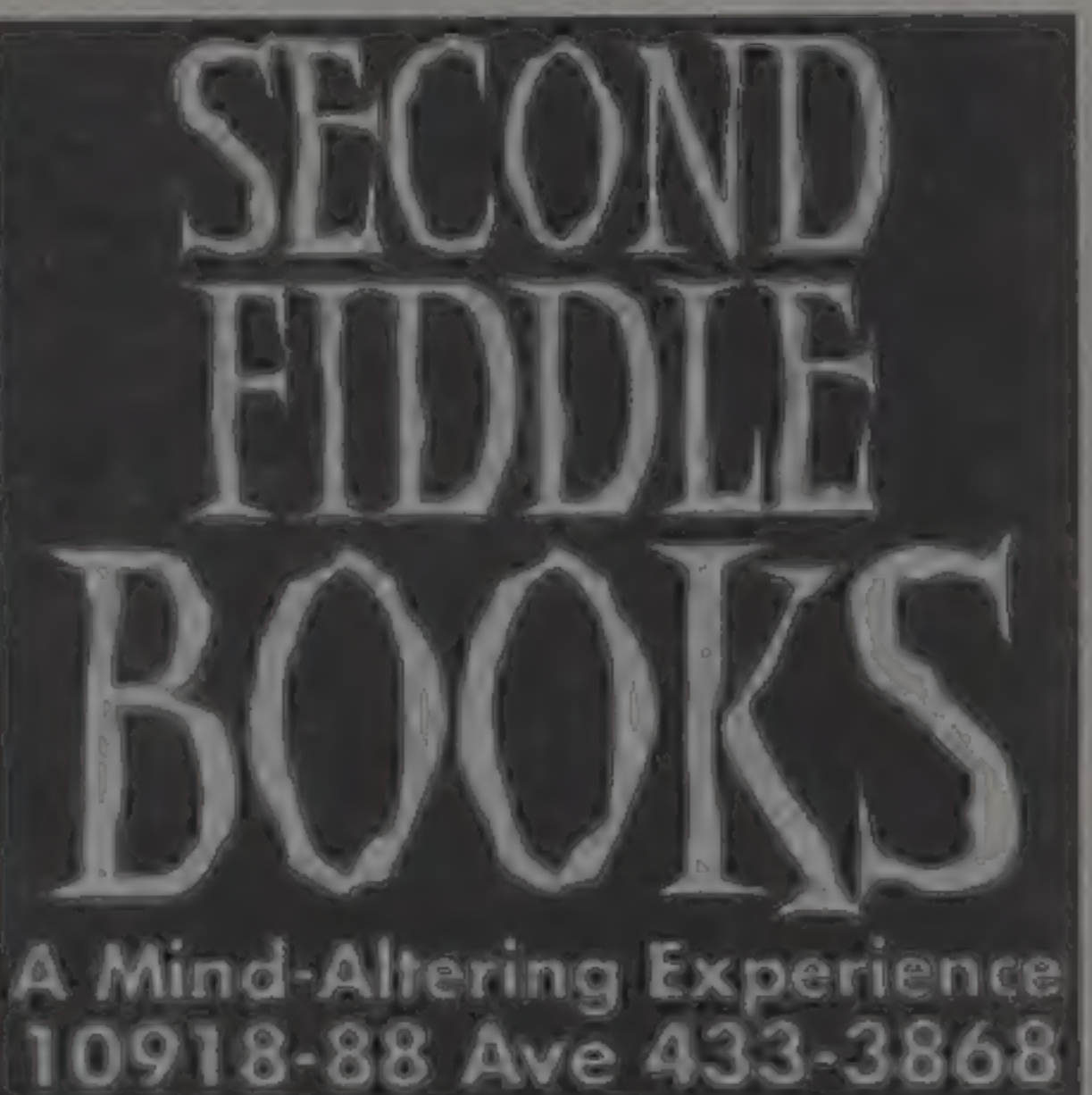
And that's the point, says Megan Noah. Volunteering at the World Literacy of Canada tent, she acknowledged that scarce funding and even scarcer media attention tend to focus on urban literacy projects, so organizations like WLC head out into rural areas to promote literacy in isolated regions that wouldn't normally have easy access to

a library, let alone authors on tour giving readings. According to WLC, the reading skills of 2.9 million Canadian adults are too limited to allow them to deal with most of the written material used in everyday life. In other words, a full 16 per cent of our population cannot read their utility bill or decipher a menu. A further four million cope so marginally that even reading a newspaper becomes so onerous a task that they avoid reading altogether. Last statistic, gentle reader, but it's a doozy: 70 per cent of functionally illiterate adults in Canada were born here. That's right, folks, *Canadians* can't read, not the recent immigrants. Literacy is not about learning a second language; it's about being able to function in one's first language whether it's English, French or a native language.

The non-profit WLC also works with agencies in India, Bangladesh and Sri Lanka. India, although the largest democracy in the world, also has the dubious distinction of having over half of the world's illiterate population. Next door to Noah's table was the Ontario Literacy Coalition, proposing solutions to illiteracy like getting people off welfare and into reading programs. The OLC's Bottom Line series of info sheets took a refreshingly candid and in-your-face stance on the perils of having adults in your society whom cannot read.

One of the solutions, of course, is to nab kids when they're young and get them hooked on books. To this end, Word on the Street also sees a sizable kidlit contingent show up every year, from publishers (like Scholastic and Chickadee) to performers and storytellers to beckoning games and brightly coloured giveaways.

Although not an official slogan of the festival, one of my takes on Word on the Street's bottom line is "What did you learn today?" By planting that subliminal question in the minds of the participants and attendees, this festival remains viable and important. More Canadian cities need to step up to the plate by holding literacy and book festivals. It simply is not corny or nerdy to say, "If you can read this, you can thank...." The healthy functioning and continuance of our civil society depends on it. ♡



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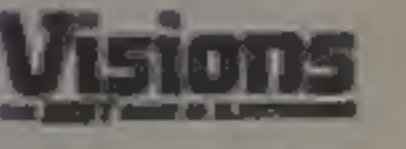
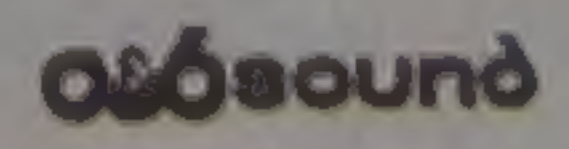
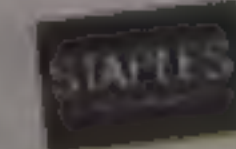
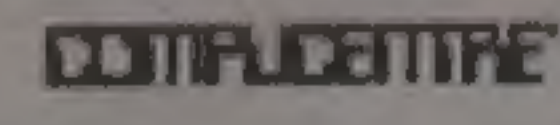
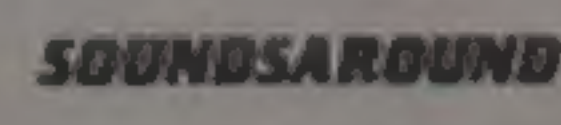
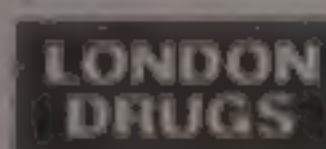
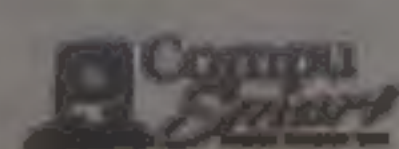
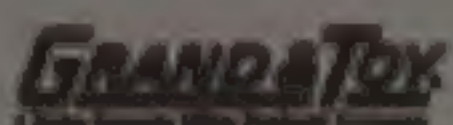
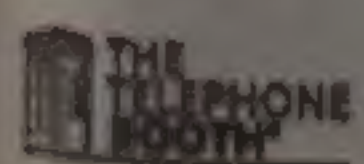
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By RICHARD BURNETT

The winds of war

My British grandfather was a good man and one of my childhood heroes. He was a firefighter during the Blitz, when the German Luftwaffe bombed London and turned the city into a raging hell. Everywhere you looked, everywhere you turned, London burned and crumbled. And he, and hundreds more like him, went into the flames night after night to save lives. Which is why, when I watched the World Trade Center's twin towers collapse on live television, I cried.

Then, two days later, on September 13, I was equally horrified and angered when the Reverend Jerry Falwell told former Republican presidential candidate the Reverend Pat Robertson on Robertson's Christian-fundamentalist network TV show *The 700 Club*, "I really believe that the pagans and the abortionists and the feminists and the gays and the lesbians who are actively trying to make that an alternative lifestyle, the ACLU, People for the American Way—all of them who have tried to secularize America—I point the finger in their face and say, 'You helped this happen.'"

Even though Falwell offered his usual cursory non-apology, his message rings loud and clear and is perhaps representative of a land where 40 per cent of Americans describe themselves as born-again Christians. And as America grieved and eulogized its dead, I couldn't help but notice the conspicuous public absence of gay and lesbian victims and heroes.

That's because Washington politicians and mainstream media the world over have unwittingly or deliberately ignored the contributions of gay and lesbian people, and only heaped praise on straight heroes like Tom Burnett (no relation), a passenger on the United Airlines Flight 93 that crashed into a field in rural Pennsylvania.

"If this plane is going down, we're going to do something about it," Burnett, 38, reportedly told his wife over his cell phone after she told him three other hijacked planes had already crashed. "I know we're all going to die—there's three of us who are going to do something about it."

Sources also report 31-year-old, all-American rugby player and public relations executive Mark Bingham—who was once gored in the leg while running with the bulls in Pamplona, Spain, and who was also seated in Flight 93's first-class cabin—likely joined Burnett in their successful last-ditch attempt to thwart their hijackers. But while Burnett was (rightly) praised for his efforts and his grieving family splashed across dailies nationwide,

reporters couldn't be bothered with Bingham's extended gay family.

Neither were the media interested in reporting that American Airlines Flight 77 co-pilot and first officer David Charlebois, 39, was gay and left behind his partner of 14 years, Tom Hay, and Chance, their dog.

Or that Father Michael Judge, the Catholic chaplain of the New York fire department—killed by falling debris when the World Trade Center collapsed and given a hero's funeral by the FDNY—was a faggot.

In other words, our contributions to society are rarely acknowledged, but we were among the first to be blamed by American Christian fundamentalists for the bombings. Ironically, as America prepares for war against enemies unseen, the Pentagon has suspended all military discharges based on the U.S. military's hated "don't ask, don't tell" policy enacted in 1993. Now that America is at war, gays and lesbians are finally worthy enough to fight and die for their country. (And if straight infantrymen desperate for love and affection in the trenches are real men, they may even get a little nookie on the side.)

Which is why I must point out the hypocrisy of Western observers and diplomats incensed over Egypt's current "homosexual trial," where 52 gay men charged with "sexual immorality" for simply hanging out at a gay Cairo nightclub face three years in prison. (The sensational trial, during which defendants broke down in tears and hysterics during a seven-hour session on September 19, resumes this week.)

There's gay, 17-year-old Mahmoud Abdel Fatah, who was found guilty of sexual "debauchery with other men" by an Egyptian court on September 18 and sentenced to three years in juvenile detention.

Or how about George Dubya's hated Taliban, who bulldoze rock walls over "convicted" homosexuals? (Your death sentence is commuted if you crawl out alive.)

The world press has widely ignored these crimes against humanity as it has heterosexualized the current catastrophes in New York City, Pennsylvania and Washington, D.C., only giving fuel—as explosive as the fuel in those Boeing jetliners—to the terrorizing Jerry Falwells and Pat Robertsons of the world.

Forget Susan B. Anthony—where's the Buddy Cole coin?

Final note: Farewell—sniff, sniff—to the now-defunct magazine *Saturday Night*, which last February published a piece on Canadian currency by journalist Philip Preville.

Preville proposed Canada introduce a three-dollar bill, writing, uh, tongue in cheek, "The time has come for gay-positive currency. A portrait of Canada's most famous homosexual, Buddy Cole (as played by Scott Thompson of the Kids in the Hall), could appear on the bill."

I was going to throw in my two cents' worth until I learned the Royal Canadian Mint will actually introduce a special collector's "three-cent" coin this year. Now, how queer is that? ☺

Your Vue

Continued from page 5

Americans will continue to respond to national tragedy by a variety of responses: religious citizens will pray, atheists will reflect philosophically and many others will do both. U.S. politicians, acting on their personal beliefs, will respond in a like manner. The elected government will honour such great loss by holding days of prayer and mourning. It will do this mostly out of a sense of propriety, not because a church or group of churches legislate it as such. And most Americans will wave flags and comfort themselves in the songs of national pride and patriotism because that's what Americans do.

—KENT HORSMAN, EDMONTON

Un-free market

I have never been as disappointed in a shopping experience as I was on my Sunday, September 23 visit to the Clareview, Edmonton Real Canadian Superstore location owned by Loblaw's of Toronto.

Upon entering the store, I was asked to leave my bag (a backpack) in the crate near the entrance by one of the staff. I said "no" and continued on into the store. I believe that a backpack is my property as much as the pants I wear. They don't ask ladies with purses to check their purses at the door, so why should I leave my backpack there? Additionally I use my backpack to bag my groceries. This store should be aware of this trend as a store that requires customers to purchase bags unless they bring their own. They don't ask cus-

tomers who bring their own bags to check them at the door either. Another point I'd like to make is that I am not going to toss my \$40 bag with my \$150 Discman and my wallet in some "bin" right near the main entry and exit doors—who knows who will steal my bag and its contents, and I know Loblaw's certainly won't take responsibility for guarding it against theft.

Some few minutes later a store security/loss prevention person confronted me. She requested that I leave my bag with her or she "would have to ask me to leave the store." She said, "We prefer that you leave your bags in your vehicle." That leads to the other part of my point; with the store located beside an LRT station, I would think they might expect more self-propelled shoppers with backpacks, but they must have scared them away. Not everyone has a vehicle; I don't believe I need one, so I ride transit. I told her this, and she was adamant that I leave my bag in her care. I explained to her all the reasons I have explained above why this is not a reasonable request. This did not sway her. So my reply was, "Well then, I'll take my

business back to Save On Foods where they don't have these stupid rules." And that is what I did. I will not shop at their stores unless they respond to me by sending a letter authorizing me to wear a backpack in their store.

Corporations like Loblaw's think they run the world. Well, they don't run all of it. If they insult enough people by refusing to let them shop in their stores they'll lose market share or suffer an inability to establish new markets. I strongly recommend they reconsider their policy and attitude towards shoppers who prefer to shop with the environment and their personal liberty in mind. —COLTON M. KIRSOP, EDMONTON

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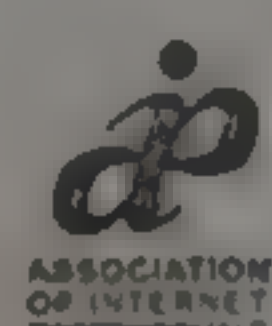
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BY PAUL MATWYCHUK

What's so funny about September 11?

The accepted wisdom following the September 11 terrorist attacks on New York and Washington was that those terrible events would force the United States to grow up—to get tougher, to lose its innocence. And while it's true that the countless newspaper and magazine articles attempting to explain the motives of Osama bin Laden's minions (the vast majority of them bearing the plaintive title "Why Do They Hate Us?") may have opened the eyes of people in North America as to the U.S.'s less-than-admirable Middle East foreign policy record, my specialty is entertainment journalism, and it's been interesting to see the degree to which writers and artists have completely shied away from addressing this tragedy in their work. And the people who have abdicated their jobs most willingly have been critics and comedians—two groups who like to portray themselves as irascible free-thinkers, but who in fact are perhaps more susceptible to sentimental groupthink than anybody else in the world of the arts.

In less than two weeks after September 11, a new critical trope had already been firmly established: opening the review by admitting that the film or TV show or CD under discussion may be unimaginative and clichéd, but giving it a positive review anyway because clichés are just so darn comforting in this time of crisis. Stephanie Zacharek's review of the Keanu Reeves picture *Hardball* in a recent issue of the online mag *Salon* is the classic expression of the formula: "*Hardball* isn't the most original picture to come down the pike," she writes, "but it has enough spark in it to keep it from wallowing in its own good intentions. It may follow a formula, but sometimes formula equals comforting routine. And there are times, in the movies and elsewhere, when routine is exactly what you need."

The September 28 issue of *Entertainment Weekly* is full of thank-God-for-clichés reviews: music critic David Browne even admits in his write-up about Ryan Adams's new disc *Gold* that the album originally "had left me mildly indifferent... [Adams's] bland rasp wasn't very commanding, and the arrangements never met a roots-rock cliché they didn't like." But after

the World Trade Center collapsed, the opening cut, "New York, New York," suddenly felt "cathartic" and "healing"—"like a dinner full of comfort food." The new romantic comedy *Serendipity* boasts a quote from Rex Reed in its ads touting the film as "uplifting, romantic and delightful—just the kind of movie we need more of now!" *Edmonton Journal* film critic Todd Babiak even gave the cruddy new Michael Douglas thriller *Don't Say a Word* a three-and-a-half-star rating despite having nothing complimentary to say about it whatsoever except to note that there is "a certain psychological comfort in formulas."

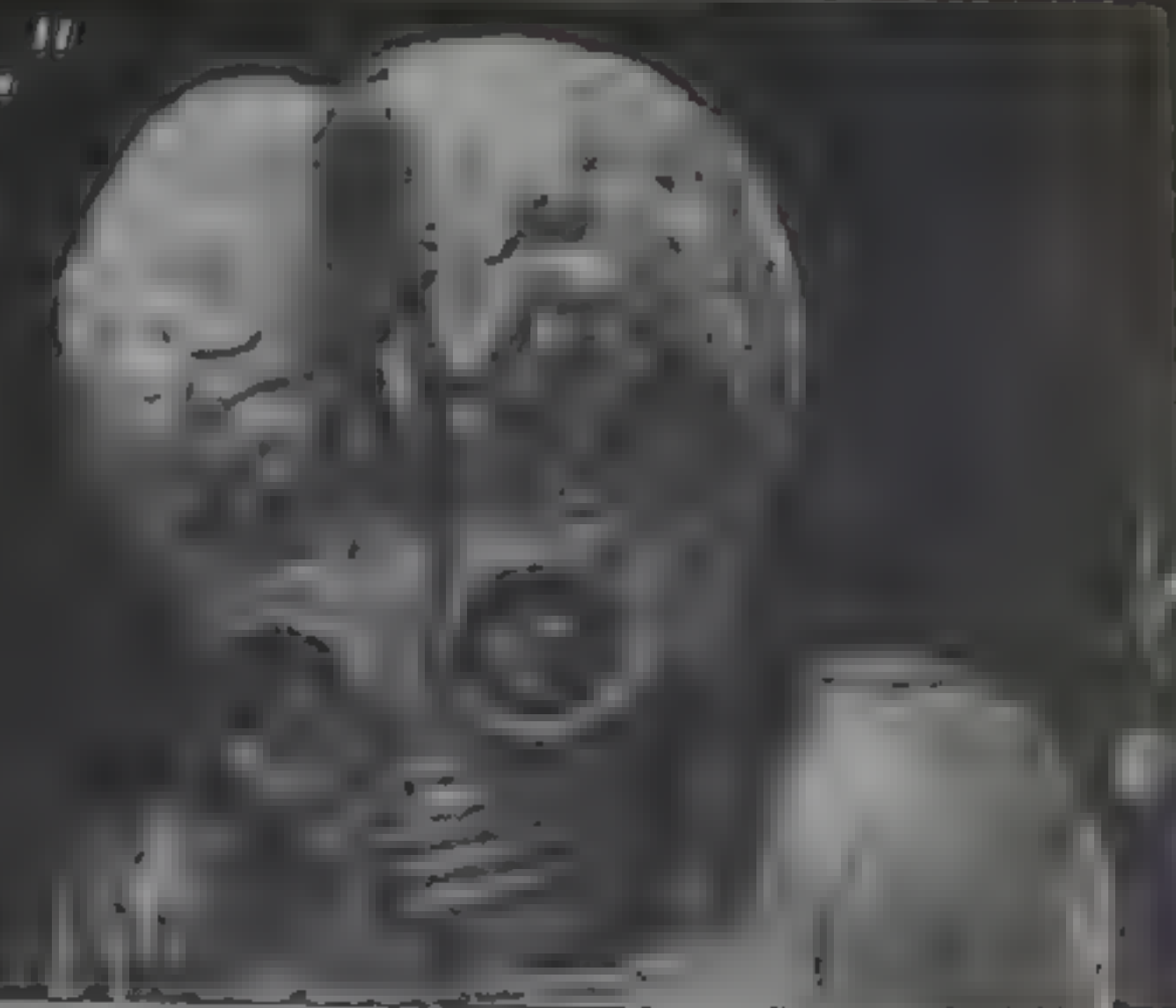
This forgiving approach to matters they wouldn't have had a qualm about bad-mouthing a month ago is echoed in North American comedians' sudden unwillingness not only to make fun of President Bush but seemingly to be funny altogether. "We won't do anything that attempts to undermine President Bush's authority or that is in any way disrespectful," *Saturday Night Live* producer Lorne Michaels has said, explaining why Will Ferrell's hilariously mean-spirited portrayal of the president as a smirking, language-mangling frat-boy dimwit has been retired from the show until further notice. "I was just like, 'Let me do 10 minutes and let me get the hell offstage,'" L.A. comic Greg Fitzsimmons told *The New York Times* about performing shortly after the attacks. In a particularly grandstanding move, Rick Mercer declined his Gemini nomination for his TV show *Talking to Americans*, saying now was a time for our two nations to come together instead of dwelling on our differences. *Politically Incorrect* host Bill Maher was widely vilified and forced to publicly apologize after a show in which he, for once, actually made a genuinely politically incorrect observation and referred to the U.S. practice of bombing countries from several thousand miles away as "cowardly"—even though no one's strong-armed Susan Sontag into doing a *mea culpa* for making exactly the same point in the post-attack issue of *The New Yorker*.

"Cowardly" is probably a more appropriate adjective for late-night talk show hosts like David Letterman, Jay Leno and Conan O'Brien—for whom gags about Bush's low-wattage intelligence and ignorance of world affairs (including, famously, the name of Pakistani leader Pervez Musharraf—a guy Bush probably desperately wishes he had taken the time to learn about earlier) have long been their bread and butter, but who have bowed to popular opinion and left Bush alone ever since the attacks. Not even the usually razor-sharp team at *The Daily Show With Jon Stewart* has tried dealing with

SEE PAGE 19

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DISHWEEKLY

LEGEND	
\$	Up to \$10 per*
\$\$	\$10-20 per
\$\$\$	\$20-30 per
\$\$\$\$	30 per & up

* Price per person, before tax & tip

ALTERNATIVE

Badass Jack's (7 locations in Edmonton and area. Call 468-3452 for location nearest you, or visit www.badassjacks.com)

Booster Juice (9 locations in Edmonton and area) Come experience a warm, upbeat atmosphere with healthy, energizing, fantastic tasting smoothies! \$

Café Mosaics (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. \$

Gourmet Easy (6029 104 St., 486-4846) Our retail store provides take-home meal solutions for today's busy lifestyles—just take home, heat and serve. We feature seafood, beef, bison and chicken meal ideas. \$\$

Oriental Veggie House (10586-100 St., 424-0463) Edmonton's only totally vegetarian restaurant. Non-smoking. \$-\$\$

Route 99 Diner (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing '50s music and a great variety of food. \$-\$\$

Turkish Donair and Kebab (10332 Whyte Ave., 434-6597) \$

BAKERIES

Bagel Bin Bakery & Bistro (#226, 6655-178 St., 481-5721) A little piece of Europe in the heart of Edmonton. Hearty homemade soups, grilled Italian sandwiches, caffè latte and cappuccino, fresh crusty breads, bagels, luscious pastries and tortes... Need we say more? \$

Bagelatté (Baseline Rd. & Cloverbar, Sherwood Park, 417-1911) Specialty bagels and cream cheeses made fresh in our bakery. Caffé latte, cappuccino, breakfast and deli sandwiches, desserts, ice cream. Open 7 days a week. Bagels and spreads at Old Strathcona Farmers Market on Sat. \$

Bee Bell Bakery (10416-80 Ave, 439-3247) Offering healthy whole grain bread, cheese-bread, half-and-half cakes with strawberry filling and Swiss chocolate. \$

Buns and Roses Organic Wholegrain Bakery (6519-111 St., 438-0098) Allergy-

free baking.

Tree Stone Bakery (8612-99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough). \$-\$\$

BISTROS

Bistro Praha (10168-100A St., 424-4218) The first European café since 1977 and still the only one. \$\$

Bridges (9028-Jasper Ave., 425-0173) Be scene! Before the theatre, after the game or for an evening of entertainment in itself \$\$

Café De Ville (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. (Check out the full menu at cafedeville.com) \$\$

Café Select (10016-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. French style cuisine, seafood, steaks. \$\$-\$\$\$

Carole's Café & Catering (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh French and Italian food in a warm and inviting atmosphere. \$-\$\$

Four Rooms (#137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapas menu. \$\$

Jax Bean Stop Coffee & Bistro (Seven locations in Edmonton, 478-0480) Visit one of our locations and enjoy a Euro breakfast, lunch or sample our huge selection of desserts. Daily specials available. Exclusive supplier of "Rocky Mountain Roasters" custom roasted gourmet coffee. Smoking and non-smoking. \$

Manor Café (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$\$

Matess Urban Bistro (8223-104 St., 431-0179) The first European bistro since 1996 and still the only one. Radegast on tap. Only smoking. \$\$

Nina's (10139-124 St., 482-3531) Sophisticated, casual elegance. Live music Fridays and Saturdays. \$-\$\$

Russian Tea Room (10312 Jasper Ave., 426-0000) Best cheesecake in town. A quiet and romantic atmosphere; candle-light at night to warm your heart. \$-\$\$

Stormin' Norman's (#29 Perron St., St. Albert, 460-1699) Cozy bistro offering appetizers, fresh salads, steaks, seafood, pastas. Cappuccinos, lattes and desserts. \$-\$\$

Sweetwater Café (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious, health-conscious dishes made fresh. \$-\$\$

Tasty Tom's Bistro & Bar (9965 Whyte Ave., 437-5761) Find a taste explosion on the other side of the tracks. Let our chefs Tom and Christian entertain you for lunch, dinner or a late night snack. \$-\$\$

CAFÉS

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9603) Designer sandwiches, latte, cappuccino, great coffee, and fabulous desserts by Skopek's Bake Shop. \$

Bennys Bagels Café on Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$

Bohemia Cyber Café (11012 Jasper Ave., 429-3442) Comfortable surroundings, enjoy our array of productivity and entertainment software over a chai latte or a bowl of Mexican tortilla soup. \$\$

Café Amande (8523-91 St., 465-1919) Featuring fine french cuisine—quiches, tortes and crepes. Bakery and pastries. Take out catering. Live music Thursdays \$

Café La Gare (10308A-81 Ave., 433-5138) Smoke-free. Licensed and offers a winning medley of culinary delights and fresh baked goods. \$

Café Lacombe (10111 Bellamy Hill, The Crowne Plaza, Chateau Lacombe, 428-6611) The finest in fusion cooking. Best breakfast and lunch buffets in town. \$\$\$

Café Lila's (10153-97 St., 414-0627) In the farmers market. Grilled sandwiches, daily specials, European desserts and specialty coffees in a smoke free environment. \$\$

Café on Whyte (10159-Whyte Ave., 437-4858) Open 24 hours on Friday and Saturday. Plenty of parking. Breakfast and lunch specials. Come and enjoy our quiet and friendly atmosphere \$

Calabash Café (10630-124 St., 414-6625) Creative Caribbean cooking in casual yet comfortable atmosphere. lunch, dinner or late night snacks. Come for the food, stay for the party! \$-\$\$

Cappuccino Affair (4 locations, 482-7166) Friendly staff, home-like atmosphere, fireplace. Light breakfast, lunch or nighttime snack. \$

Expressionz Café, Market & Meeting Place (9142-118 Ave., 471-9125) Homestyle cooking in a friendly and creative atmosphere. Live music, artists gift-shop, special events. Licensed. \$

Jazzberrys Too Café (10116-124 St., 488-1553) Good home-style cooking in a relaxed environment. Smokers always welcome. \$

Market Café (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch and dinner buffet and a delightful à la carte menu. Non-smoking. \$-\$\$

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Open till midnight. Catering. \$

La Piazza (10458 Whyte Ave., 433-3512) Specialty and European coffee, breakfast, buns and bagels, homemade soups, sandwiches, bagel melts, lasagna. \$

Savoy's Gourmet Health Café (11010-51 Ave., 437-7718) South Indian cuisine, vegetarian menu, sandwiches and soups for under \$3.99. Fruit and vegetable juice bar. Non-smoking. \$

Steeps (12411- Stony Plain Rd., 488-1505) The original tea café. Huge selection of premium loose tea. Sit, sip and savour! Great gift ideas, awesome desserts and light lunches. Non-smoking. \$

Sugar Bowl (10922-88 Ave., 433-8369) The esoteric and eclectic café. Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment Friday nights. \$-\$\$

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave., 426-3791) Muffins and pastries freshly made at our on-site bakery. Non-smoking. \$

Urban Grind (10124-124 St. 451-1039) Come and try our Fresh Fruit Bubble Drink in our eclectic atmosphere. Variety of specialty coffees, mouthwatering desserts, homemade soups and sandwich-

es made fresh when ordered. Open until 2 a.m. Mon.-Fri. Smoking. \$\$

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and gumbo in the province. \$\$

Da-De-O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. Smoking. \$\$

Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the bayou and great atmosphere. Non-smoking. \$\$

CANADIAN

Barb & Ernie's (9906-72 Ave., 433-3242) One of the best Mom and Pop operations in the city. \$\$

Billiards Club (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale. \$

Century Grill & Lounge (3975-Calgary Trail South, 431-0303) Lunch, dinner, cocktails. Upscale dining serving many grilled Canadian specialties. Private dining room, restaurant, lounge and two outdoor patios create Edmonton's most sought-after destination. \$\$\$

Denny's (multiple locations) More than a great breakfast. Open 24 hours. Licensed. \$-\$\$

Devlin's (10507-82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also half price happy hour on drinks and food daily. \$

Fife n'Dekel (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the *Vue Weekly* 2000 Golden Fork Awards. Non-smoking. \$\$

The Garage Burger Bar and Grill (10242-106 St., 423-5014) Best home-made burgers with daily lunch specials at student-friendly prices. Smoking. \$

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health-conscious. Known for their tasty veggie burgers. Non-smoking. \$\$

Keegan's Family Restaurant (8709-109 St. & 3458-99 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable homestyle meals. \$

Larry's Café (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! Open till 3:30 p.m. daily. \$

Louie's Submarine (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business and social lunches or dinners. \$

Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Homemade meals. Specializing in traditional English high tea and gourmet evening meals. Open till 9 p.m. \$\$

Precinct 55 (5552 Calgary Trail S., 432-5550) Red eye breakfast, Wednesday wing night, Sunday smorg, homemade cooking. Licensed. Happy hour, smoking. \$

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. \$

Shecky's (7623 Argyll Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. Smoking. \$

Squires Pub/Starvin' Marvin's (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm. (www.squirespub.com) \$

Staccato's Soup, Stew and Chili Bar (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$\$ Non-smoking.

Unheardof Restaurant (9602-82 Ave., 432-0489) Over 17 years of operating a

zenaris on 1st

Empire Building
Downtown
10117-101 Street
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LIVE JAZZ

dinner
drinks
downtown

This Friday
8pm til
Midnight*

Friday, October 5th...
Charlie Austin
(piano)

For more info
and menu: www.zenaris.com

Live and eat Thai

Food at Thai Valley Grill easily excuses minor service kinks

BY DAVID DICENZO

I left the Thai Valley Grill on Friday night feeling a bit of uncertainty and it took me a while to come to a conclusion about the whole experience. Was it good or bad? Formerly known as the River Valley Grill, this quaint place serves up some incredible Thai cuisine, yet a few logistical problems left me mulling over what could've been.

I'll try to explain the setting first. The restaurant itself is pretty small, with tightly spaced tables, mauve-coloured walls and tiny curtains draping the windows. You almost feel as though you're in a country-style B&B (one with Thai food on the menu, of course). I guess if you want the cultural experience bang on, go right to Thailand.

The menu is pretty impressive, featuring dishes with all sorts of original combinations, like the Som Tum Thai salad (shredded papaya, carrots, tomatoes, cooked shrimp, lime juice, chili peppers and roasted peanuts) or calamari with a ginger sauce. I also enjoyed the fact that there was a table of contents that

listed all the dishes first before going into greater detail about ingredients as you flipped the pages.

Food wasn't a problem here. Service sort of was, but not because anyone was a slacker or crusty in demeanour. I get the idea they're just trying to find their way. We had about four different people attend to us (continuity problems), including the lady I presumed was the chef (or one of them).

As she took our order, she tried to explain that the listed entrées (a decent variety of curries,

seafood plates, beef, pork, etc.) were big platters that you don't order individually. I understood that, but we were having a slight communication problem and I essentially told her (politely) not to worry about it—the four of us had it figured out.

The pit and the pandulus

Al started with an appetizer called pandulus chicken (marinated chicken wrapped in banana and pandulus leaves, with cucumber salad). The latter item was brought out, but soon retrieved by the waiter who meant to send the same dish to another table. Once Al's finally did arrive, he unwrapped it and the smell was fantastic. I started with the Tam Kha Kai, which was literally the best soup I've ever had in my life. It had chicken, mushrooms and asparagus in a thick, spicy, coconut

broth—simply awesome.

After finishing those, the platters, accompanied by some coconut rice, started to sporadically arrive. First came a couple of plates of lemongrass chicken, which were supposed to be mild for the ladies at the table. The food itself was fine, but a little too hot for them. In my best Thai pronunciation, I also ordered some Pad Ra Ma Long Song, a vegetarian dish with fried bean curd in a spicy peanut sauce on top of a bed of spinach. Strangely enough, this was less spicy than the lemongrass chicken and it arrived about 10 minutes after the other dishes. The temperature of the bean curds wilted the spinach, making a tasty combination with the rice.

One real nice thing about the night was the cute little 12-year-old girl who ran around filling up water and dropping off menus. She showed total diligence in the job and, after we slipped her five bucks, walked away beaming before showing her even smaller sister the cash.

Despite the problems, you can't be too down on a place that serves really good food. Again, it's a matter of working out the kinks, and you have to give them some leeway considering they just reopened in June with the Thai theme.

I'd go back. And I'm getting that soup recipe—at any cost. ☺

Thai Valley Grill

9403-98 Ave • 413-9556

VUEWEEKLY PRESENTS

MENU GUIDE

OCT 11, 2001

THAT'S NEXT WEEK!



CHECK IT OUT FOR A SELECTION OF SOME OF THE BEST FOOD IN TOWN. PLUS, THERE IS STILL TIME FOR RESTAURANTS TO PLACE THEIR OWN MENU, SO CALL 426-1996



four rooms

restaurant and lounge

"a casual yet elegant
dining experience"

live jazz
9:00 pm start

thursday, oct 4th
the [SIC] trio

saturday, oct 6th
the mo lefever
trio

thursday, oct 11th
the brett miles
trio

friday, oct 12th
harley
symington

saturday, oct 13th
the bill jamieson
trio

thursday, oct 18th
the alterations
trio

friday, oct 19th
the bomba! trio

saturday, oct 20th
the bomba! trio

thursday, oct 25th
the brett miles
trio

saturday, oct 27th
the craig giacobbo
trio

\$5.⁰⁰ martinis
\$3.⁵⁰ sangria

ph. 426-4767
102 ave. entrance
edmonton centre

DISHWEEKLY

Continued from previous page

fine dining establishment in a newly renovated building. Non-smoking. \$\$\$

Urban Lounge (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome homemade burgers. \$

The Village Café (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stirfries. Non-smoking. \$\$

CHINESE

Blue Willow (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$\$

Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner café. \$

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. \$\$

Marco Polo (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$\$

Noodle Noodle (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. \$\$

Shangri-La Restaurant (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. \$\$

Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$\$

CONTINENTAL

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$\$

David's (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$\$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. \$-\$\$

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$\$.

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best

Sunday brunch. Smoking in the lounge. \$\$

Richie Mill Bar and Grill (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$\$-\$\$\$

Sidetrack Café (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$\$

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$\$\$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$\$

EAST INDIAN

Asian Hut Restaurant (4620-99 St., 430-8267) Try the best East India has to offer. \$-\$\$

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$\$

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$\$

Madison's Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$\$\$

Restaurant Moskow (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$. Dinner \$\$.

The Russian Tea Room (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking. \$\$-\$\$\$

FRENCH CUISINE

La Boheme (6427-112 Ave., 474-5693) A

rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

The Crêperie (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

Three Musketeers (10416-82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. \$\$

Normand's (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$\$

GREEK

Grub Med Ristorante (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$\$-\$\$\$

It's All Greek to Me (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$\$

Koutouki Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. Smoking. \$\$

Symposium on Whyte (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$-\$\$

Sytaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek islands in Edmonton. Smoking in the lounge. \$\$

Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$\$

IRISH PUB

Celli's (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-\$\$

The Druid (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrées and daily lunch specials. Smoking. \$-\$\$

O'Byrne's Irish Pub (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-\$\$

Scruffy Murphy's Irish Pub (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. \$-\$\$

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best-kept secrets. Smoking. \$\$

Chianti (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$

Flore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

Frank's Place-Pacific Fish (10020-101 A Ave., 422-0282) Situated half a block from Churchill Square and summer festival fun. An extensive Italian and seafood menu and friendly efficient service ensure a return visit. Smoking. \$-\$\$\$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song, featuring Giovanni himself when he breaks into a heart-stopping aria. \$\$

Italian Kitchen Restaurant (69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking. \$\$

Itallix Ristorante Itallano (512 St. Albert Trail, St. Albert, 459-8090) Delicious home-made Italian food \$\$

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. \$\$

Pappa's (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$\$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. \$\$

Sorrentino's Whyte Avenue (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrées. Smoking in the lounge. \$\$

That's Aroma (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$\$

Tin Pan Alley Pasta House & Winery (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$\$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$\$

Zenari's on 1st (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. \$

PRECINCT 55's THANKSGIVING BUFFET DINNER SUNDAY OCT 7 • 3PM TO 9PM

5552 Calgary Tr. South 432•5550

NEW CHEF!

Precinct 55 welcomes new chef Robert Mackey who has created dishes for celebrities such as Johnny Cash, Tina Turner, Pointer Sisters, Charlie Pride and Prime Minister Trudeau. So join us for Robert's tasty treats for only \$8.95. CALL FOR RESERVATION OR DROP IN



FULL TURKEY DINNER

Turkey, Mashed Potatoes, Gravy, Stuffing, Salads, Vegetables & Cranberry's

OR BAKED PINEAPPLE HAM

Pineapple ham, Scalloped Potatoes with Mustard sauce, Salads & Vegetables

PLUS

Freshly baked Dinner Buns, Pumpkin Pie & Assorted desserts.

ONLY
\$8.95

FINE SPIRITS FINE FOOD FINE FRIENDS

DISHWEEKLY

Continued from previous page

calzones, pasta, sandwiches and entrées. Smoking in the lounge. \$\$

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JAPANESE

Furasato (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking. \$\$

Grab-a-Bite (10351 Whyte Ave., 433-6336) The perfect spot for either a quick bite or an evening of dining. A varied selection of Chinese, Japanese and Vietnamese dishes. Non-smoking. \$\$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

LATIN

Valparaiso Latin Canadian Club (10816-95 St., 425-5338) Great Latino food! Great Latino music! Open Thursday, Friday and Saturday at 7 p.m., Sunday at 3 p.m.. Free tango lessons on Thursdays. \$

LEBANESE

Parkallen Restaurant (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. \$\$-\$\$\$

MEDITERRANEAN

Valentino's Restaurant (Bourbon Street, West Edmonton Mall, 444-3344) Valentino's offers great food. Steaks, gourmet pizzas and pasta, with a touch of Mediterranean cuisine. Smoking and non-smoking. \$\$-\$\$\$

MEXICAN

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BanThai (15726-100 Ave., 444-9345) Awarded certificate of authenticity by the Royal Thai Government with an atmosphere

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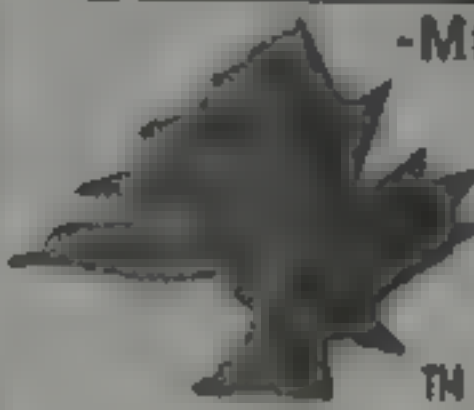
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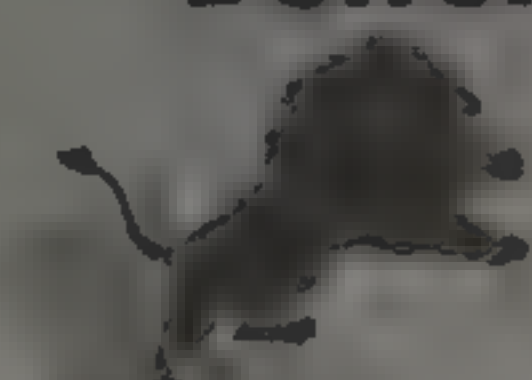
Monday,
Oct. 8, 7:00p.m.



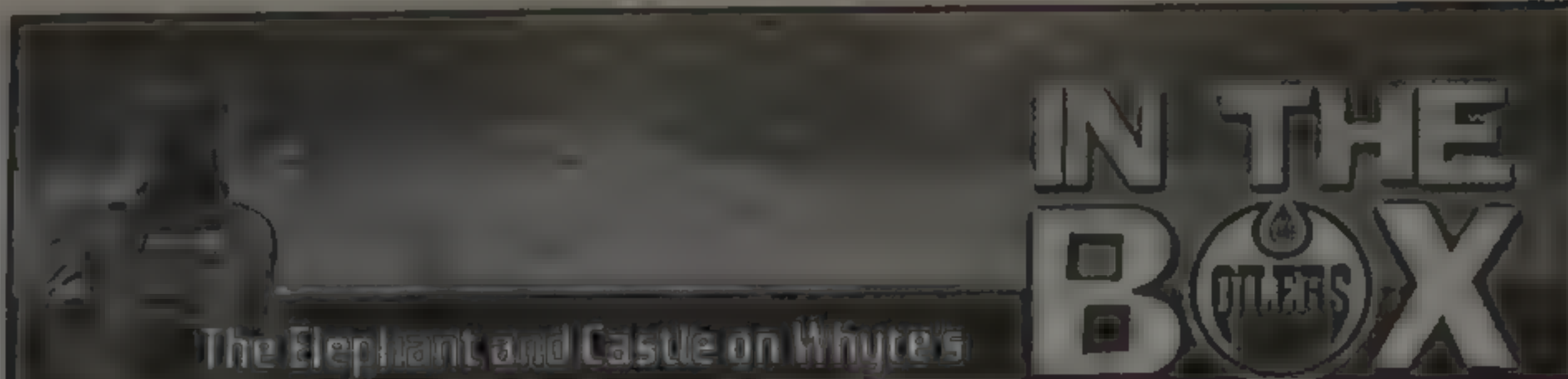
St. Louis

vs.

Detroit



10314 Whyte Ave. 439-4545



BY DAVID DICENZO
AND JOHN TURNER

This week, Vue press box fixtures John and Dave take a look at the latest version of the Oilers and attempt the usual prognosticating reserved for this time of year. Expect Edmonton to play the same way they always do, only with a few new faces. Readers, please excuse John—at thirtysomething, he's ventured back into the scholastic environment to solidify his future. What this means is that he has no idea what's going on with hockey.

Dave: Welcome Johnny. It's hockey time once again, with that familiar smell of stinky equipment and Rub A535. Expectations are high, and ticket prices higher. Can't you just wait for that first puck to drop, schoolboy?

John: I'm hoping school doesn't interfere with the hockey—or the hockey with the school—but in any case, I really don't know what to expect this year.

Dave: Pretty emphatic, John. Doesn't it seem like just last week that the Oil made a few big gaffes that sent Dallas crawling into the second round of the playoffs? I recall the Stars bowed out pretty quickly thereafter. Ah, what might have been, eh? The fact is, Edmonton's gonna be in tough to get to the post-season, but I'll say it right here—they'll be there. How the boys will fare once a spot is clinched (likely after game 82) is another matter. The West is still more top-heavy than the Hooters staff at WEM so a couple playoff dates would be a huge success. A couple on top of that might be asking too much.

John: The Oil may just have enough meetings with the Flames and Coyotes to ensure a playoff spot. I'm not saying those teams will be weak this year, but I'm sure glad they're in our conference. The pre-season games were especially rough on the neck—

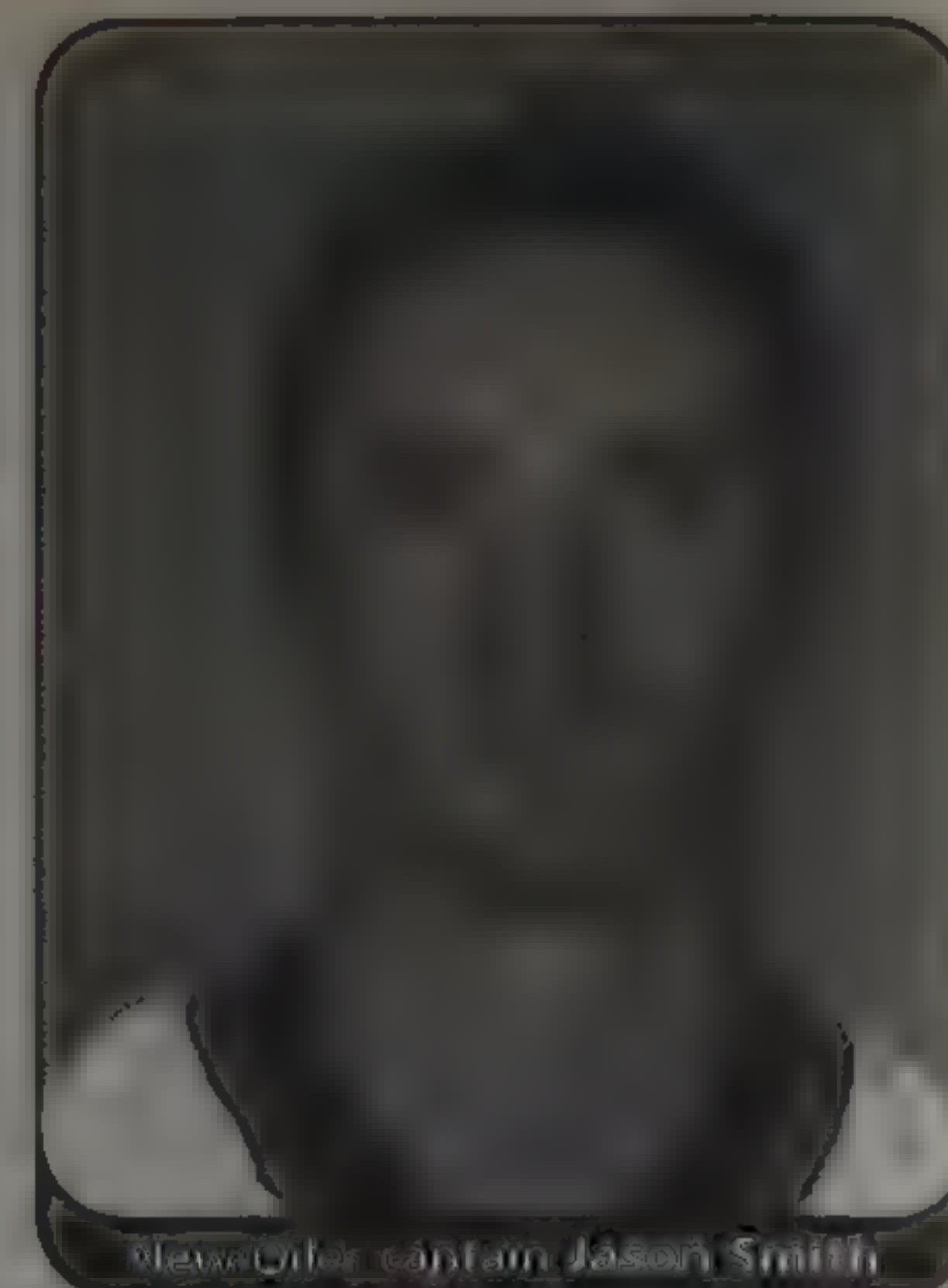
twisting your head to look at the starting roster every time the puck was passed because you had no idea who those kids out there even were.

Dave: I keep my lineup right in front of my face—it minimizes strain. We might not see real pretty hockey on many nights this year, but what I like about the Oil is the usual: speed, effort and lotsa balls. Many teams in the NHL have better talent, but I don't know if many have such a mix of young guys who give it like the Oilers. It's really a tribute to the brass, namely Kevin Lowe and Craig MacTavish. They've schooled the kids well on how to make life difficult for opponents, because evolving into another dynasty is obviously outta the question.

John: Edmonton has always managed to put together a team of speedsters, even with their limited budget. They've just lacked goal production—because of their limited budget. It's like I said earlier: I really don't know what to expect this year, but I have a pretty good feeling that the team won't be half bad, even without Doug Weight. Anson Carter and Ryan Smyth have looked pretty good in the couple of games I saw and the defence looks as solid as ever.

Dave: I don't know about you, but aren't you sick of the Weight jibber jabber yet? How many friggin' times are people gonna ask MacT how those 90 points will be replaced? I figure there might be a bit of a hole—or vast cavern—in the dressing room at first, but once these guys establish their own identity, with the likes of Todd Marchant, Mike Grier, Tommy Salo, et cetera leading the way, they'll be okay. The biggest impact of Weight leaving will be felt by us guys in the press box—he's the best quote in the NHL. Selfish me.

John: As far as leadership is concerned, there won't be any problems filling Weight's shoes because of the character of the guys you've just men-



tioned. You can also add Jason Smith's name to that list. Where the points come from is another story, but I'm not going to judge this year's lineup until they've had adequate time to develop. I think we might be surprised by the point production this year.

Dave: "Adequate time to develop"? This is the friggin' NHL, man. You lose and you're screwed. Anyway, it's weird, but with Weight gone, the team is really deeper than ever. Jochen Hecht is gonna be awesome and I think he already fits perfectly into this system. Steve Staios on D is another smart addition. I know people want marquee names, but the reality in Edmonton is simply that it's not a reality. Now that's prose.

John: You'd think the people crying for the big name players would have figured that out by now.

Dave: Jason Smith as captain—whaddya think?

John: I wouldn't be opposed to the idea. Todd Marchant might also be a good choice.

Dave: Well, you can take your head outta yer ass now, John. They named Smith as captain last week. Glad to see you're on top of things. On another note, I'll bet you a night of drinks that Ryan Smyth makes Team Canada.

John: Now Dave, you know I don't drink. But if I did, taking a bet like that would be as stupid as betting Man U. won't finish in the top three in the English Premiership. ☹

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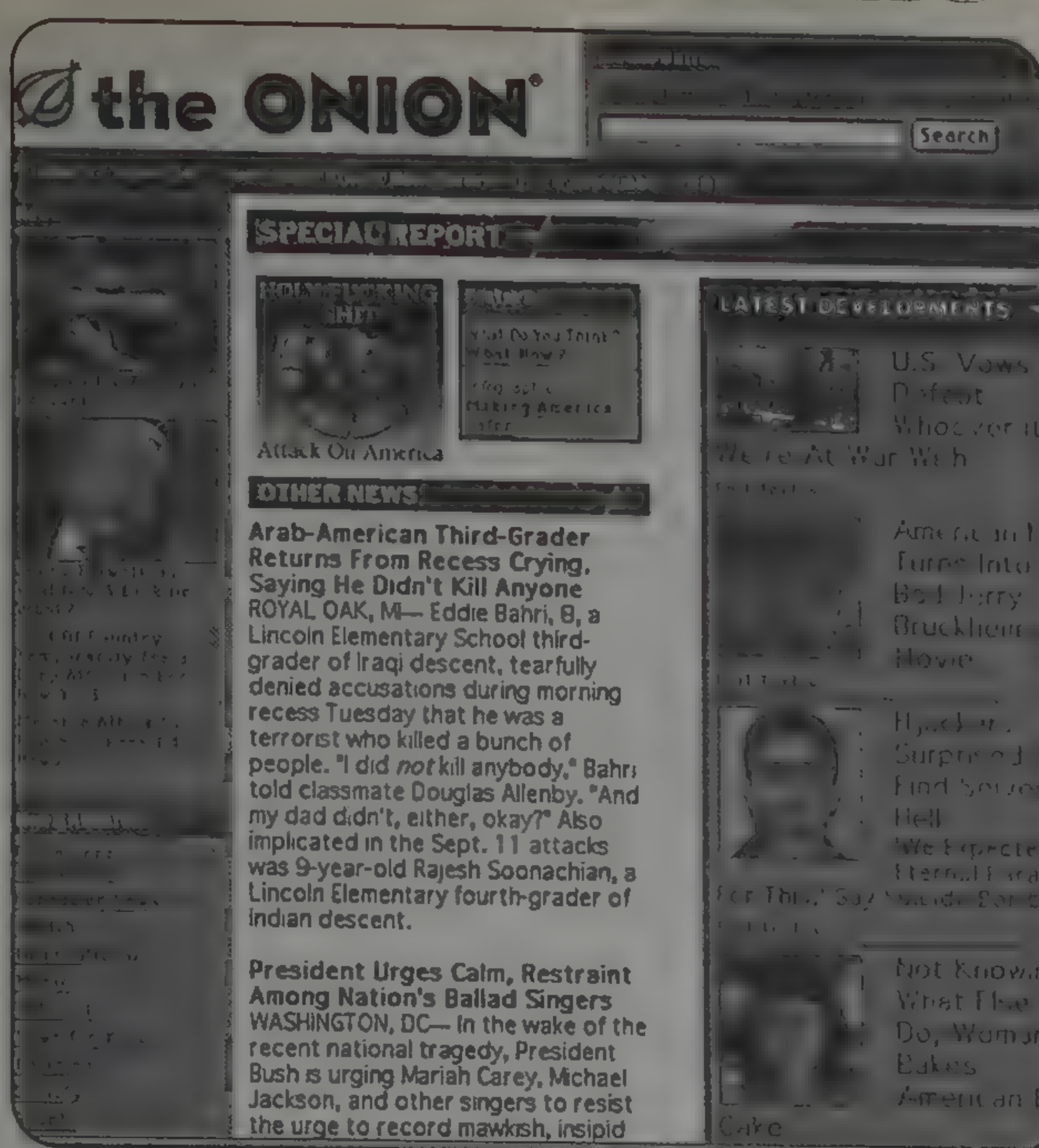
Media Jungle

Continued from page 13

the attacks, even though events like Bush's astonishingly ill-considered description of the War on Terrorism as a "crusade" would seem to provide them with endless material for satire.

It's easy to understand comedians' reluctance to make jokes about September 11; people's nerves are raw, the topic is an extremely bleak one and no one wants to attract the kind of negative publicity that Bill Maher received. But what's troubling (and short-sighted) about this trend is how unhesitatingly people have accepted the notion that not only is it difficult to find comedy in the World Trade Center/Pentagon attacks, but it's also impossible. It's an attitude that only excuses laziness and lack of imagination—and which subtly bolsters the notion that in times of war, the actions of the government are not to be questioned.

It's also false, as was proven by last week's absolutely brilliant issue of the satirical newspaper *The Onion*, which consisted entirely of September 11-themed articles under the umbrella title "Holy Fucking Shit! Attack on America." Notable headlines included "President Urges Calm, Restraint Among Nation's Ballad Singers," "Not Knowing What Else to Do, Woman Bakes American-Flag Cake," "Dinty Moore Breaks Long Silence on Terrorism With Full-Page Ad" and especially "U.S. Vows to Defeat Whoever It Is We're at War With." ("We were lucky enough at Pearl Harbor to be the victim of a craven sneak attack from an aggressor with the decency to attack military tar-



gets, use their own damn planes and clearly mark those planes with their national insignia so that we knew who they were," the *Onion* writers had U.S. Secretary of Defence Donald Rumsfeld saying. "Since the 21st-century breed of coward is not affording us any such luxury, we are forced to fritter away time searching hither and yon for him in the manner of a global Easter-egg hunt. America is up to that challenge.")

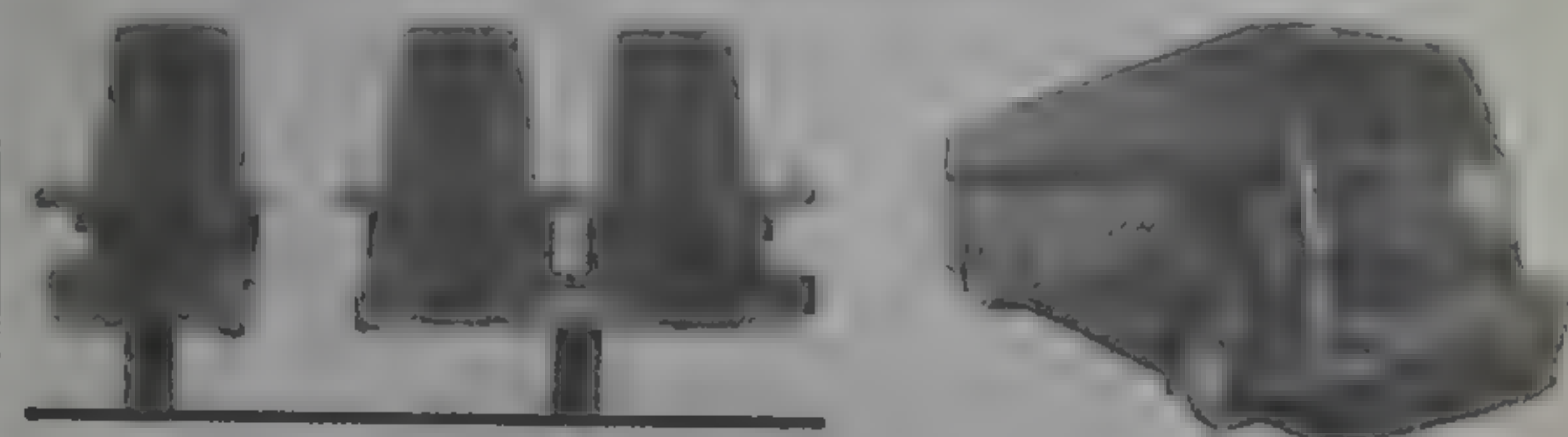
In article after article, *The Onion*

skewered governmental and public hypocrisy and confusion over the attacks without ever mocking their innocent victims. It was a spectacular performance, one that only goes to show that comedy exists wherever human failings are on display—in other words, just about everywhere. You just have to be sharp-eyed and clear-headed enough to spot it. And sadly, hardly anybody else around seems up to the challenge. ☐

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171 poets in the streets
Poetry by New Canadians
The Raving Poets Band
Poetry for KIDS

Wednesday, Oct 10

Festival Launch
Stanley A. Milner Library
7 Sir Winston Churchill Sq.
Noon

Thursday, Oct 11

Yardbird Suite
10203 - 86 Avenue
7:00 p.m.

Some Bones and a Story

Celebrate the launch of Alice Major's new book of poems, *Some Bones and a Story*, published by Wolsak and Wynn. *Some Bones and a Story* creates a personal pantheon of women saints.

free

9:30 p.m.

Ravel Ravel RAVE ON!

Come hear why the Edmonton Journal called the Backroom Vodka Bar "the most interesting spot in Edmonton on Tuesday nights". *The Raving Poets* band will back up *Backroom* favourites followed by an hour long open stage.

free

Friday, Oct 12

Society of Northern Alberta Print Artists (SNAP) & Stroll of Poets Society Gala

Six print makers from SNAP joined together with six STROLL poets to create a deliciously special book. By invitation only.

Saturday, Oct 13

Poetry for Kids

Stanley A. Milner Library
7 Sir Winston Churchill Sq.
1:00 p.m.

This is a workshop for kids 8-12 to have fun with making poems. Workshop is free but attendance is limited. To register in advance, call: 454-3233

Poetry by New Canadians

Grounds for Coffee
10247 - 97 Street
3:00 p.m.

New Canadians, for whom English is not their native language, will be reading works in English. Hear these voices of new additions to our cultural mosaic.

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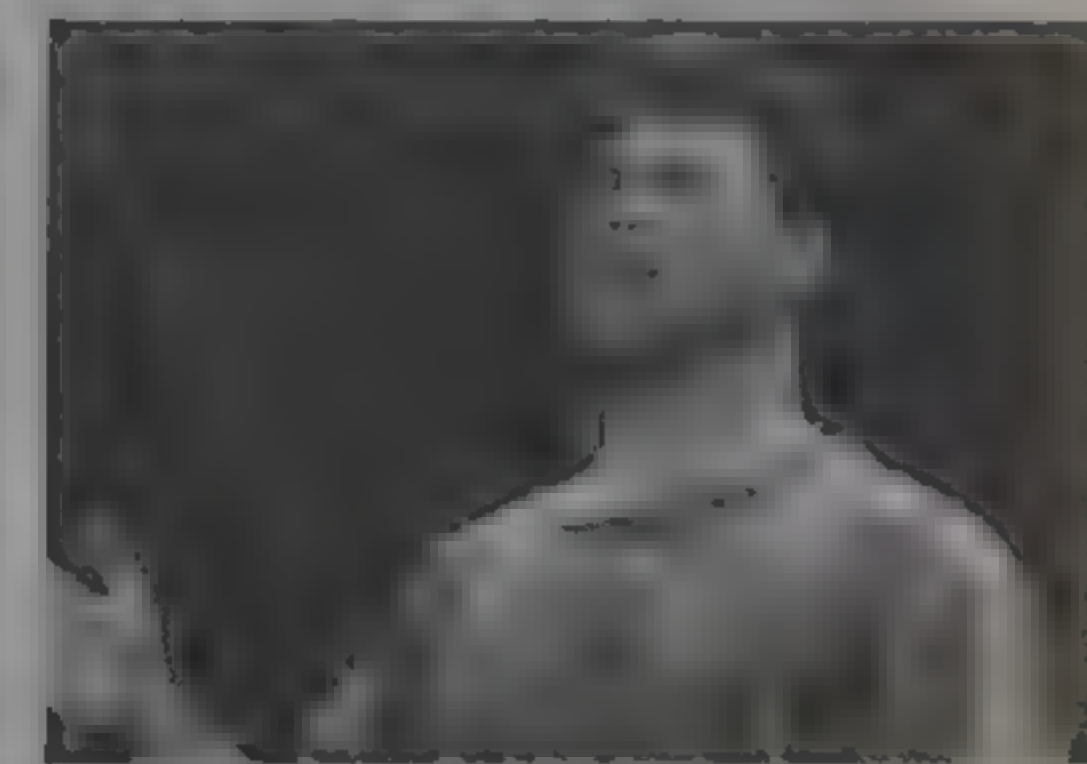
Saturday Night October 13

the Paris Market, upper gallery
10363 - 104 Street

6:30 p.m.

Featured Poets

Readings by Stroll members David Huggott, Shirley Serviss and Richard Davies. This evening will also feature a reading by Toronto poet Peter McPhee. "...a barefoot bohemian."
—The Globe & Mail



9:30 p.m.

Poetry and Dance

A bold experiment! This event puts several local dance groups on the floor with poetry from Stroll members.

Tickets for the Saturday night event are \$5 @ the door.

Sunday, Oct 14

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VUEWEEKLY



790 CFCW

By CAM HAYDEN

Like Huddie in my hands

In the music business, it's almost always "What have you done for me lately?" In the case of Long John Baldry's new disc, it's closer to "What did you do for me 50 years ago?"

Remembering Leadbelly (which hits stores on October 30) was originally meant to mark the 50th anniversary of the passing of Huddie Ledbetter, who shed this mortal coil in 1949. "In the spring of 1999," Baldry says, "we wanted to put out a nod in the direction of Leadbelly to mark his passing, and I spoke to [Stony Plain Records boss] Holger Peterson about doing just such a project. We thought we could do something quickly, but as it turned out we didn't get started until New Year's of 2000. There were all kinds of delays and whatnot, but that was just fine because by then we had gone by the actual date of the anniversary."

Baldry isn't the only person who's cited Leadbelly as one of his earliest influences; the guitarist was a particular idol of most of Baldry's fellow early English rock acts as well.

"In the late '50s, when I was a solo performer," Baldry says, "I really dug into the rich mother lode of material from Leadbelly and Big Bill Broonzy. This disc is partially a recreation of what I was doing when I was 13, 14 and 15 years of age. Certainly if you ever speak to Clapton or the Davies brothers of the Kinks, the Stones, the Who—just about all of that art school crowd—will tell you of the influence of Leadbelly, Big Bill Broonzy and Jimmy Reed. It seems to be a common thread."

Baldry and producer/guitarist Andreas Schuld spent the next year putting together the disc, always striving to capture Leadbelly's sound in what Baldry calls an "organic way." "I prefer the term 'organic' to acoustic," he says, "and you'll know the reason why as soon as you hear the first couple of tracks.... We recorded this disc in my home, and you'll notice that most of the tracks are about two and a half minutes long, which is about how long the originals were, due to limitations in making the 78 rpm records of the day. But that is the way Leadbelly wrote—the music is so simple and direct and says what it has to say in that time, there's no point in dragging it out with interminable guitar solos." Somehow Schuld makes classic songs like "Gallows Pole," "Midnight Special" and "Good Morning Blues" sound fresh without violating the spirit of the originals.

Longtime Baldry collaborator Kathi McDonald sings on three tracks, providing some near-choir-like "stacked vocals." John Reis-

chman, easily the best mandolin player on the west coast, is featured on a number of tracks and the fiddling of Jesse Zubot (from acoustic duo Zubot and Dawson) is simply amazing. Keyboard player John Lee Sanders adds piano and tuba samples and even plays the pump organ that normally sits in the hallway at Baldry's home in Vancouver. ("One of my prized pieces of furniture," Baldry tells me. "I picked it up at auction and thought it was a desk. It wasn't until I got it home that I found out it was an 1850s vintage pump organ.") Norm Fisher from the Colin James Band plays standup bass, Hans Staymer chips in with some guitar work and gospel singer Sibel Thrasher is featured on a number of tracks as well.

When Baldry rolls into the Side-track for an "intimate and acoustic" performance this Friday evening, he'll be playing much of the material from this new disc. If the show is anything like the album, it will be a great way for blues fans to kick off the weekend. ☺

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight on the CKUA Radio Network (94.9 FM and 580 AM). He is also a partner in Blues International Ltd., producers of Edmonton's Labatt Blues Festival. To hear an interview with Long John Baldry and some selections from his new disc, tune into the Friday Night Blues Party between 11 p.m. and midnight this Friday.

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By WAYNE ARTHURSON

Has the whole world gone Daisy?

Prairie Music Awards • Winspear Centre • Sun, Sept 30 • reVUE A collective gasp went through the crowd at the Winspear Centre last Sunday night as they announced Entertainer of the Year for the Prairie Music Awards. Okay, maybe there wasn't a gasp—I don't really know 'cause I wasn't there. But there should have been.

Surprising everyone (including themselves), Edmonton four-piece chick-rock band Painting Daisies were given the coveted Entertainer of the Year Award, beating out big-name major-label acts like Jann Arden, Wide Mouth Mason, McMaster and James and Nickelback.

"Apparently our jaws all dropped in time," says Daisy member Carolyn Fortowsky. "We were very happy. It felt great, it very much was a reward for all the work we've done in the last few years. Obviously, it was nice to beat out major-labels artist like that because

you don't expect that it's going to be your name that gets called out. But when it did, I think it was so much better, so much sweeter because these were all great acts we were up against. It makes it so special."

The Entertainer of the Year Award is the only prize voted on by the fans and not industry folks, so does that mean members of the Prairie Music Alliance are out of touch? Who knows. Even though the Daisies have yet to receive phone calls from A&R folks begging them to join their label (although Ian Tyson offered his kudos as they walked off the stage), Fortowsky says they already know what the award means to their music career. "Definitely it will give us more credibility for our booking and touring," she says. "It will get our name more and get more people to our shows. We were the least known in the category because we don't have the label behind us. The other groups are playing the stadiums and we're playing the bars, but we tour enough so that our fans support us enough."

Painting Daisies are soon heading off on a short tour out East and were planning to cross over into the U.S., but recent developments have postponed those plans until spring. Fortowsky, meanwhile, has already made plans for her award. "I made it into a necklace," she says.

The Daisies were one of only two Edmontonian winners at the PMAs (at least in the performance categories).

Teen country sensation Adam Gregory, who took the Outstanding Country Recording prize, was the other.

Other major awards went to Wide Mouth Mason for Best Major Label Album, Best Rock Recording and Best Songwriter. *Left and Leaving* by Winnipeg's the Weakerthans won Best Independent Recording and the band also won Video of the Year.

QED's success is self-explanatory

QED • Red's • Fri, Oct 5 QED is a band that likes to have all its bases covered. Not only are they releasing their second disc, *Searching for Adjectives*, this Friday at Red's (a free show, by the way), they're doing a live web-cast of the show from their website www.qedmusic.com. They're also going to record the CD release party and release it as a live EP, complete with interactive enhanced CD options such as live performances, multimedia presentations and even a couple of games. It'll be a little more enhanced than their new disc, which also features live performances, a bio, photos and band interviews.

"We try to make it interesting and a lot of bands don't think about things like that," says Ra, QED's principal songwriter, lead singer and guitarist, as well as a self-confessed computer geek. (The rest of the band consists of Joe Leonowens on lead guitar, Shawn Nelson on bass and Sean Kaminski on drums and percus-

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Sunny

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who's playing where and when this week

Thursday

Oct. 4—Taxi at Blues on Whyte • Lisa Hewitt at Casino Yellowhead • Dawn Chubai Trio at Chance • Suga Kane at Druid • [Sic] Trio at Four Rooms Restaurant • The Sleep at King's Knight Pub • Steve Arsenaull at Longriders Saloon • Kenny Glasgow at Rev • Darryl Kitlitz at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Bill Jackson at Sherlock Holmes WEM • Recipe From a Small Planet at Sidetrack Café • Alabama at Skyrach Centre • Bootz Kiss at Sportsman's Pub • Mammoth, Phork at Stars • Daisy Blue Groff at Sugarbowl Café (University) • Magilla Funk Conduit at Tin Pan Alley • Rotting Fruit at Urban Lounge • Don Berner Sextet at Yardbird Suite • Charlie Austin at Zenari's on 1st

Friday

Oct. 5—Leona, Clan McFunk at Atlantic Trap and Gill • Taxi at Blues on Whyte • Auntie Kate at Capitol Hill Pub • Madison County at Casino Edmonton • Lisa Hewitt at Casino Yellowhead • Recollection Blues Band at Duster's Pub • Fiona Fieldwalker at Expressionz Café • Marshall Lawrence Band at Fatboyz • Ellen McIlwaine at Festival Place • Shane Taylor and the Whiplash Band at Grinder • My Huge Ass at King's Knight Pub • Steve Arsenaull at Longriders Saloon • Los Caminantes at Mezza Luna • Noxious Emotion, Fockewolf at New City Likwid Lounge • Tar Baby at Ottewill Pub • Shakin'

Not Stirred at Palace Casino • Mr. Lucky at Playback Pub • Q.E.D., Coldspot at Red's • Thaneah at Remedy Café • The Black Halos, Nasty On, Shikista at Rev • Darryl Kitlitz at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Bill Jackson at Sherlock Holmes WEM • Recipe From a Small Planet at Sidetrack Café • Alabama at Skyrach Centre • Bootz Kiss at Sportsman's Pub • Mammoth, Phork at Stars • Daisy Blue Groff at Sugarbowl Café (University) • Magilla Funk Conduit at Tin Pan Alley • Rotting Fruit at Urban Lounge • Don Berner Sextet at Yardbird Suite • Charlie Austin at Zenari's on 1st

Saturday

Oct. 6—Leona, Clan McFunk at Atlantic Trap and Gill • Geoff Berner at Black Dog • Taxi at Blues on Whyte • Auntie Kate at Capitol Hill Pub • Madison County at Casino Edmonton • Lisa Hewitt at Casino Yellowhead • Recollection Blues Band at Duster's Pub • Mo Lefever Trio at Four Rooms Restaurant • Shane Taylor and the Whiplash Band at Grinder • My Huge Ass at King's Knight Pub • Steve Arsenaull at Longriders Saloon • Los Caminantes at Mezza Luna • DOA, The Honeymans, Hardy Drew and the Nancy Boys, Geoff Berner at New City Likwid Lounge • Tar Baby at Ottewill Pub • Shakin' Not Stirred at Palace Casi-

no • Mr. Lucky at Playback Pub • John Reischman and the Jaybirds at Pleasantview Community Hall • Big Sugar, Staggered Crossing at Shaw Conference Centre • Darryl Kitlitz at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Bill Jackson at Sherlock Holmes WEM • Recipe From a Small Planet at Sidetrack Café • Bootz Kiss at Sportsman's Pub • Truth, Curbstomp, Epoch at Stars • Magilla Funk Conduit at Tin Pan Alley • Rotting Fruit at Urban Lounge

Sunday

Oct. 7—Hootin' Annies at Blues on Whyte • Los Caminantes at Mezza Luna • John McPherson Dixieland Quintet at Ritchie United Church • Jeff Hendrick Group at Sidetrack Café

Monday

Oct. 8—YVR3 at Blues on Whyte • Tim Becker at Sherlock Holmes WEM • Interstellar Root Cellar at Sidetrack Café

Tuesday

Oct. 9—YVR3 at Blues on Whyte • Chris Wynters, Rachelle Van Zanten at Druid • Madison Avenue at Joint • Joyce Smith and Rodeo Wind at Longriders Saloon • Sam August at Sherlock Holmes Downtown • Tim Becker at Sherlock Holmes WEM • Inter-

stellar Root Cellar at Sidetrack Café

Wednesday

Oct. 10—Christine Lavin at Arden Theatre • YVR3 at Blues on Whyte • Joyce Smith and Rodeo Wind at Longriders Saloon • Hayden, Chords of Canada, Shady Pines at New City Likwid Lounge • Sam August at Sherlock Holmes Downtown • Derek Sigurdson at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Interstellar Root Cellar at Sidetrack Café • Rake, Deep Fine Grind at Urban Lounge

Thursday

Oct. 11—YVR3 at Blues on Whyte • X Factor at Casino Yellowhead • Dawn Chubai Trio at Chance • Smells Like Fun at Druid • Brett Miles Trio at Four Rooms Restaurant • April Verch at Horizon Stage • Stacie Roper at Longriders Saloon • Dave Hlebert at Sherlock Holmes Capilano • Sam August at Sherlock Holmes Downtown • Derek Sigurdson at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Julia Marshall Band at Sidetrack Café • Harley Symington at Tin Pan Alley • Stash at Urban Lounge



sion.) "It's just another medium to explore, to get our music out. And it's more fun."

Even their live show is more than just four guys onstage playing their instruments. Ra would call it theatre if it wasn't for the way that word conjures up visions of Kiss—and QED is a little deeper than that. "We want to make it a visual thing and audio thing at the same time instead of four guys standing there just playing noise," he says. "If you walk up and play a gig, there should be more visual than just the audio. People should come in and see something interesting."

Visuals play a key role not just in QED's live shows but in their music as well. Ra says he develops his musical ideas through visual imagery—something he sees on the street, a painting, a scene on the TV, the cover of a book. "I'm mostly a visual person," he says. "Colours and visuals are good inspirations to me. Whenever I'm conceiving a song, I'm always conceiving the visuals that go along with it." True enough: QED's songs, although they could easily be classified as alt-rock, have a deeper quality to them, a undescribed spirituality. "We're not a message-orientated band," Ra says. "It's basically like journalism—what you see and what you feel is what you're saying. It's not a message; it's just a person's view of things."

Lavin on a prayer

Christine Lavin • Arden Theatre (St. Albert) • Wed, Oct 10 She's funny, she's folkie, she's topical. And she's back.

That's right: the funny lady of the folk scene, Christine Lavin, returns to the Edmonton area this Wednesday with a performance at the Arden Theatre in St. Albert. Tickets are \$24.50 and are available at Ticketmaster or the Arden box office (459-1542).

In the past couple of decades, Lavin has recorded 25 discs—13 as a solo artist and a number with the famed Four Bitchin' Babes. Her one-woman show mixes theatre, comedy and song into a blend that has entertained folks all around the world. Her innovative use of electronic stage gear expands what a single person can do, creating harmony through the world of digital delay.

There are always several highlights

in every Lavin show—her song "Sensitive New Age Guys," where she invites unsuspecting men from the audience to join her onstage, her grand finale with glow-in-the-dark baton twirling, her funny song "Harrison Ford" (and the story behind it) and even the intermission, during which Lavin offers palm readings and manicures in the lobby to members of the audience.

Her latest disc is *The Subway Series: Stories From Above and Below the Streets of New York*. Recently, Lavin was named Singer/Songwriter of 2001 by *Backstage* magazine.

Stash on the barrelhead

Stash Rock Trio • Urban Lounge • Thu, Oct 11 Even though they've been friends for a long time and bandmates for four years, bassist Chris Krause of Stash Rock Trio has no idea where guitarist Rob Jarvis gets his musical ideas from.

"Honestly, I don't know," he says, joking that maybe he doesn't really want to know. "Rob has a pretty... interesting mind." Together with drummer Jeff Clark, the Stash Rock Trio is set to release their first full-length disc, *Burnt Out Limo*. "There are

so many different themes in this album," says Krause. "There's death, there's angels, there's sleeping with your nanny...."

Those statements pretty much sum up *Burnt Out Limo*, but the music is as eclectic as the themes. The disc starts out like a Sabbath/Zeppelin-influenced heavy rock album but there are some country and blues things happening on it as well. "We've always had a variety of different songs," says Krause. "If you go to our shows, you'll hear heavy rock and really heavy metal to light country songs. Sometimes people can't get into the vibe because we switch things up, but on the other hand it keeps people really interested because it's not the same style for an hour. We try to focus on one style, but we just keep writing in different styles."

Krause and Jarvis both grew up in Innisfail barely knowing each other, but after becoming college roommates they discovered a mutual interest in music and decided to move together to Edmonton after graduation to pursue music. They searched for a drummer, going through 10 different players in four years before settling on Clark, and made the rounds in the city, opening for name acts like David Wilcox, Rusty and the New Meanies.

Their best show, however, was a last-minute gig at Red's opening for Three Doors Down. Krause had been bugging the Red's buyer for months to give them a show, but when the opportunity finally arose, their then-drummer couldn't make it, forcing them to resort to a replacement who hadn't jammed with them in eight months. Still, the show went well. "People thought we were this big rock band," says Krause. "Everybody thought we were these rock stars from America touring with Three Doors Down. No one thought we were just a bunch of guys from Edmonton. It was weird."

So did they use that impression to their advantage to pick up groupies? "I actually did," Krause laughs. "It was the first time ever. Hopefully it's not the last time because it sucks to get just a taste of the rock star life and then it's back to your normal life." ☺



Christine Lavin

the **REV**

UPCOMING

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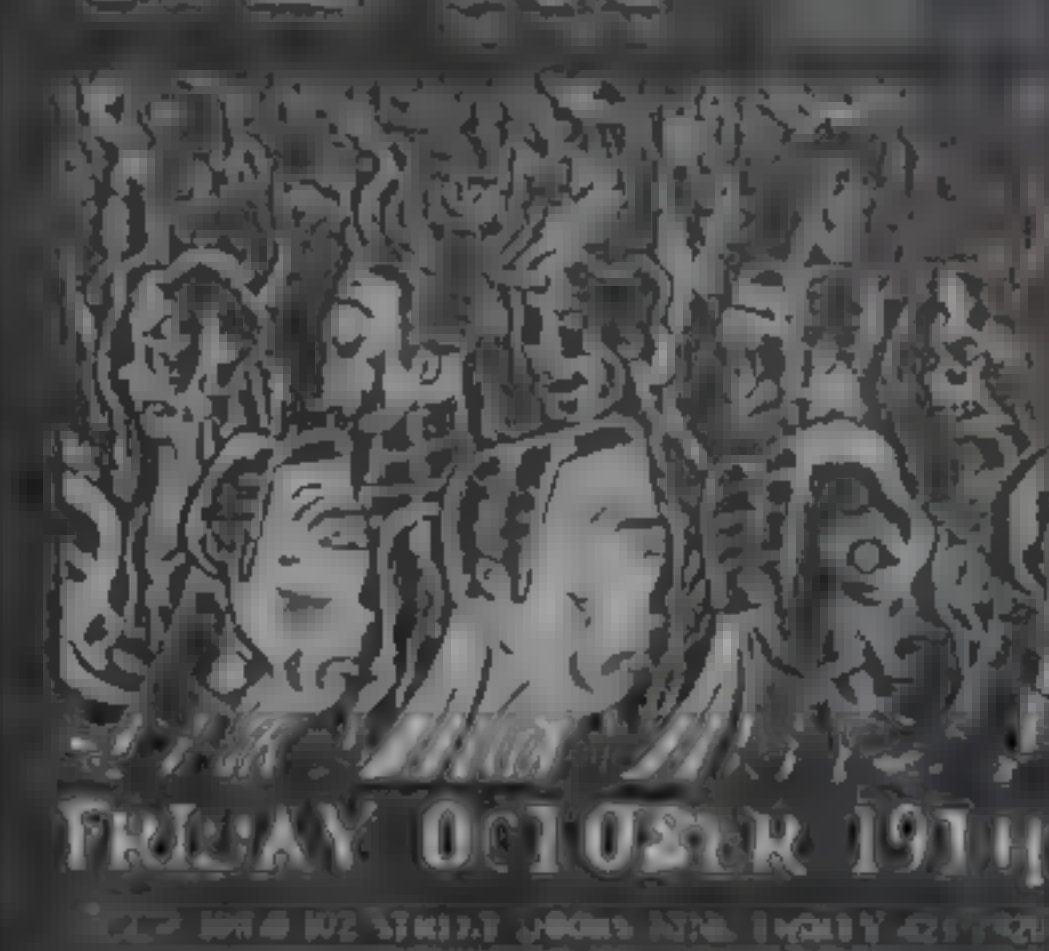


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(cd release party)

mollys reach
1000 Sticks (Calgary)

Thursday, November 8th
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Christine Fellows
(Winnipeg) (Endearing)
and guests

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for reservations and info

MUSICWEEKLY

For a FREE listing, fax 426-2889 or
e-mail listings@vue.ab.ca.

Deadline is 3pm Friday.

Turn to "More Music" on page 22
for day-to-day listings.

ALTERNATIVE

ROOTS (THE BLUE ROOM) 10249
106 St., 423-5014. Private gay
lounge. Open daily 3pm-8pm. •Every
FRI: Retro disco.

NEW CITY LIKWID LOUNGE
10161/57-112 St., 413-4578. FRI 5:
Noxious Emotion, Fockewolf. SAT 6:
D.O.A., The Honeymans, Hardy Drew
and the Nancy Boys, Geoff Berner.
WED 10: Hayden, Chords of Canada,
Shady Pines. FRI 12: The Farrell
Brothers, Raygun Cowboys. SAT
13: Lickety Split, Daisy Blue Groff,
Pangina.

REV 10030-102 St., 424-2851. THU
4: Kenny Glasgow. FRI 5: The Black
Halos, Nasty On, Shikista. FRI 12:
Sonica, I/O, Stone Koan.

BLUES AND ROOTS

ACCORDION EXTRAVAGANZA
Leefield Community Centre, 7910-36
Ave., 462-8345, 489-8810. Oct. 12-
14. FRI 12 (7:30-11pm): Accordion
dance night. SAT 13 (9am-4pm):
Accordion competitions. (night) The
Playmates. SUN 14 (1-5pm): Band
and senior accordion competitions.
Open accordion competition.

ARDEN THEATRE 5 St. Anne St., St.
Albert, 459-1542. WED 10 (7:30pm):
Christine Lavin. TIX \$24.50.

THE ATLANTIC TRAP AND GILL
7704 Calgary Trail South, 432-4611.
THU 4: Open mic night with Leona.
FRI 5: Leona and Clan McFunk. SAT 6:
Ledona and Clan McFunk.

THE BLACK DOG FREEHOUSE
10425 Whyte Ave., 439-1082. •Every
SAT (3-6pm): Hair of the Dog. No
cover. SAT 6: Geoff Berner.

BLUES ON WHYTE Commercial

Hotel, 10329 Whyte Avenue, 439-
5058. THU 4-SAT 6: Taxi. SUN 7:
Hootin' Annes. MON 8-SAT 13: YVR3
featuring Johnny V. SUN 14 Oliver
and the Elements.

CAPITOL HILL PUB 14203 Stony
Plain Rd., 454-3063. FRI 5-SAT 6:
Auntie Kate.

THE DRUID 11606 Jasper Ave.,
454-9928. THU 4: Suga Kane.
MON 8: Traditional Irish Session.
TUE 9: Chris Wynters, Rachelle Van
Zanten. WED 10: Trio Night. THU 11:
Smells Like Fun.

DUSTER'S PUB 6402-118 Ave.,
474-5554. FRI 5-SAT 6 (9pm-1am):
Recollection Blues Band. No cover.

**EXPRESSIONZ CAFÉ, MARKET
AND MEETING PLACE** 9142-118
Avenue 471-9125. THU 4: Open
stage. FRI 5: Fiona Fieldwalker. THU
11: OpenStage. FRI 12: Kauni, Bissett
and Watt. SAT 13: Twisted Pickers.

FATBOYZ 6104 104 St., 437-3633.
FRI 5: Marshall Lawrence Band.

FESTIVAL PLACE 100 Festival Way,
Sherwood Park, 449-3378. FRI 5
(7:30pm): Ellen McIlwaine (blues
music). TIX \$18 cabaret, \$16.50
adults, \$15 children/senior. SUN 14
(7:30pm): Richard Wood (Celtic folk).
TIX \$18 cabaret, \$16.50 adult, \$15
children/senior.

FIDDLER'S ROOST 99 St., below the
IGA, 433-0049. Every Wed (7:30pm):
Django Jam, Gypsy jazz open stage.

FULL MOON FOLK CLUB Riverdale
Hall, 9231-100 Ave., 438-7410,
420-1757. SAT 13 (7pm door):
Harvey Andrews. TIX \$14 adv. @
TIX on the Square, Southside Sound.
\$16 @ door. Kids under 12 half price

@ door only.

HORIZON STAGE 1001 Calahoo
Road, Spruce Grove, 962-8995,
451-8000. THU 11 (7:30pm): April
Verch (fiddle playing/step-dancing).
TIX \$20 adult, \$15 student/senior
@ TicketMaster.

MEZZA LUNA LATIN CLUB 10238-
104 St., 423-LUNA. FRI 5-SUN 7: Los
Caminantes. SUN 7: Salvadorean
Soccer Fundraiser.

**NORTHERN BLUEGRASS CIRCLE
MUSIC SOCIETY** Pleasantview
Community Hall, 10860-57 Ave., 458-
9102. SAT 6 (7pm door): Featuring
John Reischman and the Jaybirds. TIX
\$15 non-member, \$12 member. FRI
12-SUN 14: 2nd Annual Bluegrass
Music Workshop. TIX \$60.

PALACE CASINO WEM, 444-2112
FRI 5-SAT 6 (9pm): Shakin' Not
Stirred. FRI 12-SAT 13 (9pm):
The Joes.

THE POWER PLANT U of A
Campus, 492-3101. SAT 13: Darkest
of the Hillside Thickets, The Real
McKenzies.

REMEDY CAFÉ 8631-109 St.,
432-9263. FRI 5 (7:30pm): Coffee
house and art opening featuring art
and music by Thaneah with Tracy
Brown (Celtic harp), Robert
Jagodzinski (guitar), Michel Hebert,
Tim Waterson and Dieter Teise
(percussion). No cover.

SECOND CUP 10303 Jasper Ave.
•Every Thu (7:30-10:30pm): Acoustic
open stage hosted by Ron Taylor.

SIDETRACK CAFÉ 10333-112 St.,

SEE NEXT PAGE

Christine
Lavin
in concert

October 10 • 7:30 PM

Lavin is "getting in touch with her inner bitch,"
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- Cosmopolitan Magazine



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MUSIC WEEKLY

Continued from previous page

326 THU 4-SAT 8 (10pm)

ape From a Small Planet, (funk/reggae jam rock). No cover Thu. \$5 Fri - FRI 5 (8-9:30pm): Early show: Acoustic Evening with Long John. Late Show: Recipe From a Small Planet. TIX \$10, \$20 w/ dinner; 1st tickets @ the Sidetrack. SUN 7 (8:30pm): Sunday Night Live: Jeff Glick Group, Killer Comedy, DJ Judeman. \$5 cover. MON 8-WED 10 (9:30pm): Interstellar Root Cellar (reggae rock funk). No cover. THU 11 (9:30pm): Julia Marshall Band. No cover. FRI 12-SAT 13 (10pm): Captain Factor. TIX \$10 adv., \$12 day of. 1st tickets @ the Sidetrack. SUN 14 (8:30pm): Sunday Night Live: Matthew's Grin, Killer Comedy, DJ Judeman. \$5 cover.

JCARBOWL CAFÉ AND BAR 9922-88 Ave. • Every FRI original live music. FRI 5: Daisy Blue Groff (Painting Daisies). FRI 12: Steve Loree.

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 99 Street, 102A Avenue, 28-1414. SUN 14 (7:30pm): The World at Winspear: Shankar, Zakir Hussain, T.H. "Vikku" Vinayakram, and Jyoti. India's premier musical ambassadors. TIX \$36; \$32 gallery.

CLASSICAL

ALBERTA COLLEGE CONSERVATORY OF MUSIC Muttart Hall, 100150 MacDonald Drive, 423-6230. THU 4 (1pm) seminar/lecture, (8pm) concert. Laureates of the 2000 Honens and Hannover Competition. Marko Martin (piano) and Andrei Gielov (violin).

CONVOCAATION HALL 400 Building, U of A Campus, 492-0601, 420-1757. FRI 5 (8pm): Faculty and Friends: The Primavera Trio. Hiromi Takahashi (oboe), John Mahon (clarinet), Diane Persson (bassoon). TIX \$10 adult, \$5 senior/student @ The Gramophone, TIX on the square, @ door.

EDMONTON CLASSICAL GUITAR SOCIETY Muttart Hall, Alberta College, 10050 Macdonald Drive, 433-3742, 420-1757. FRI 5 (8pm): Frey McFadden (Toronto-based guitarist). TIX \$16 adult, \$13 senior/student/member @ TIX on the square, The Gramophone, Avenue Guitars, @ door.

EDMONTON SCOTTISH SOCIETY Scottish Society Hall, Grant MacEwan Park, 3105-101 St. S.W., 464-4714. SAT 13 (7pm): Alexander Brothers. TIX \$33 dinner and concert.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 4 Sir Winston Churchill Sq., 428-1414. FRI 12-SAT 13 (8pm): The Masters: Kristian Koev (piano), Grzegorz Nowak (conductor).

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378. SUN 14 (1pm): Sherwood Park School of Music faculty recital. TIX \$10 adults, \$5 children/senior.

MCDUGALL UNITED CHURCH Pinquet Hall, 10025-101 St., 424-2787. WED 10 (12:10-12:50pm): Music Wednesdays at Noon: Ken Read (piano trombone). Free.

MYER HOROWITZ THEATRE 8900-4 St., 420-1757. SAT 13 (6:30pm door): The Northern Harmony Canadian A Cappella Festival. TIX \$15 adult, \$12 student/senior @ TIX on the square, The Gramophone.

PRO CORO CANADA Winspear Centre, 428-1414, 420-1757. SUN 7 (2pm): From Bach to Brahms to Jazz: Pro Coro Canada with Richard Sparks, conductor. TIX \$22-\$28 @ TIX on the square, The Gramophone.

SKYREACH CENTRE 451-8000. WED 10 (6:30pm door): Tunes of Glory—A History on Parade: The Massed Pipes and Drums of The Canadian Armed Forces, The Band of the Grenadier Guards, The Band of the 1st Division United States Marine Corps. TIX \$22.50-\$49.50.

COUNTRY

LONGRIDER'S SALOON 11733-78 Street, 479-7400. THU 4-SAT 6: Steve Arsenault. TUE 9-WED 10: Joyce Smith and Rodeo Wind. THU 11-SAT 13: Stacie Roper.

SKYREACH CENTRE 451-8000. FRI 5: Alabama. TIX \$37.50, \$45, \$55 @ TicketMaster.

JAZZ

CHANCE RESTAURANT Commerce Pl., 10150-101 St., 424-0400. THU 4-FRI 5 (4:30-7:30pm): Dawn Chubai Trio with Chris Andrew and Rubim DeToledo. THU 11-FRI 12 (4:30-7:30pm): Dawn Chubai Trio with Bruce Mohacsy and Dean Pierno.

FOUR ROOMS RESTAURANT 102 Avenue entrance, Edmonton Centre, 426-4767. THU 4 (9pm): The [Sic] Trio. SAT 6 (9pm): The Mo Lefever Trio. THU 11 (9pm): The Brett Miles Trio. FRI 12 (9pm): Harley Symington. SAT 13 (9pm): Bill Jamieson.

RITCHIE UNITED CHURCH 9624-74 Ave. SUN 7 (3:30-5pm): John McPherson Dixieland Quintet.

TIN PAN ALLEY 4804 Calgary Tr. S., 702-2060. THU 4: Debbie Boodram. FRI 5-SAT 5: Magilla Funk Conduit (funk, R&B, acid jazz). THU 11: Harley Symington. FRI 12: 3 Days Wiser (pop). SAT 13: Catalyst (roots, rock, reggae).

YARDBIRD SUITE 11 Tommy Banks Way, 103 St., 86 Ave., 432-0428, 451-8000. THU 4 (8pm door): Momentum: Tokyosexwhale, Jeffrey Aliport with Tim Olive. TIX \$5 @ door only. FRI 5 (8pm door): Don Berner Sextet, CD release party. TIX \$5 member, \$9 guest. FRI 12 (8pm door)-SAT 13 (7pm door): Tribute to Carmen McRae featuring Dianne Donovan and Rhonda Withnell with the Andrew Glover Trio.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 5 (8pm-midnight): Charlie Austin (piano). FRI 12 (8pm-Midnight): Dawn Chubai Trio.

PIANO BARS

THE ELEPHANT AND CASTLE 10314 Whyte Ave., 439-4545. •Every TUE: Open stage.

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Ave., 463-7788. THU 4-SAT 6: Daryl Kitlitz. THU 11-SAT 13: Dave Hiebert.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 10012-101A Ave., 426-7784. THU 4-SAT 6: Tim Becker. TUE 9-SAT 13: Sam August.

SHERLOCK HOLMES WEM Bourbon St., W.E.M., 444-1752. THU 4-SAT 6: Bill Jackson. MON 8-SAT 13: Tim Becker.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. •Every SUN (9pm-1am): Karaoke. THU 4-SAT 6: Duff Robison. WED 10-SAT 13:



Derek Sigurdson.

POP AND ROCK

Also see VURB Weekly on page 32.

CASINO EDMONTON 9055 Argyll Rd., 463-9467. FRI 5-SAT 6: Madison County. FRI 12-SAT 13: Party Flavors.

CASINO YELLOWHEAD 12464-153 St., 463-9467. THU 4-SAT 6: Lisa Hewitt. THU 11-SAT 13: X Factor.

THE GRINDER PUB 10957-124 St., 453-1709. FRI 5-SAT 6: Shane Taylor and The Whiplash Band.

J.J.'S PUB 13160-118 Ave., 451-9180. WED 10: Showcase night: Live comedy by the Comedy Support Troupe. FRI 13: Pumpkin Head.

THE JOINT NIGHTCLUB WEM, 8882-170 St., 486-3013, 451-8000. TUE 9: Madison Avenue.

KINGSKNIGHT PUB 9221-34 Ave., 433-2599. THU 4: The Sleep. FRI 5-SAT 6: My Huge Ass. FRI 12-SAT 13: Side Show Bob.

OTTEWELL PUB 6108-90 Ave., 450-5953. •Every MON (9:30pm): Open stage hosted by Willy James. FRI 5-SAT 6: Tar Baby. FRI 12-SAT 13: River City Groove.

PLAYBACK PUB 594 Hermitage Rd., 475-2309. FRI 5-SAT 6 (9:30pm-1:30am): Mr. Lucky.

RED'S WEM, 487-2066. FRI 5: Q.E.D. CD release party *Searching for Adjectives*, Coldspot. TIX \$4 after 9pm.

SHAW CONFERENCE CENTRE Jasper Ave., 451-8000. SAT 6: Big Sugar, Staggered Crossing. No minors. TIX @ TicketMaster.

SKYREACH CENTRE 451-8000. SAT 13 (6:30pm door): Aerosmith, The Cult, Cheap Trick. TIX \$99 and \$79 @ TicketMaster.

SPORTSMAN'S PUB 8170-50 St., 469-3399. FRI 5-SAT 6: Bootz Kiss. FRI 12-SAT 13: 5 Shy.

STARS Upstairs, 10545 Whyte Ave., 434-5366. FRI 5: Mammoth vs. Phork. SAT 6: Metrofest 1: Truth, Curbstomp, Epoch. \$5 cover.

URBAN LOUNGE 8111-105 St., 439-3388. THU 4-SAT 6: Rotting Fruit. \$3/\$5 cover. WED 10: Rake, Deep Fine Grind. \$5 cover. THU 11: Stash CD release party. \$5 cover. FRI 12-SAT 13: Granny Dynamite. \$5 cover.



The SHERLOCK HOLMES Pubs

Free shuttle to all Esk home games from our Capilano location!

Next Games:

Fri, Oct 5 vs. Winnipeg
Fri, Oct 12 vs. BC\$3 Pint night
Tuesdays-WEM & Whyte
Thursdays-Capilano

WEST ED

Oct 4-6: Bill Jackson
Oct 8-13: Tim Becker

CAPILANO

Oct 4-6: Daryl Kitlitz
Oct 11-13: Dave Hiebert

WHYTE AVE (Free Parking at Back)

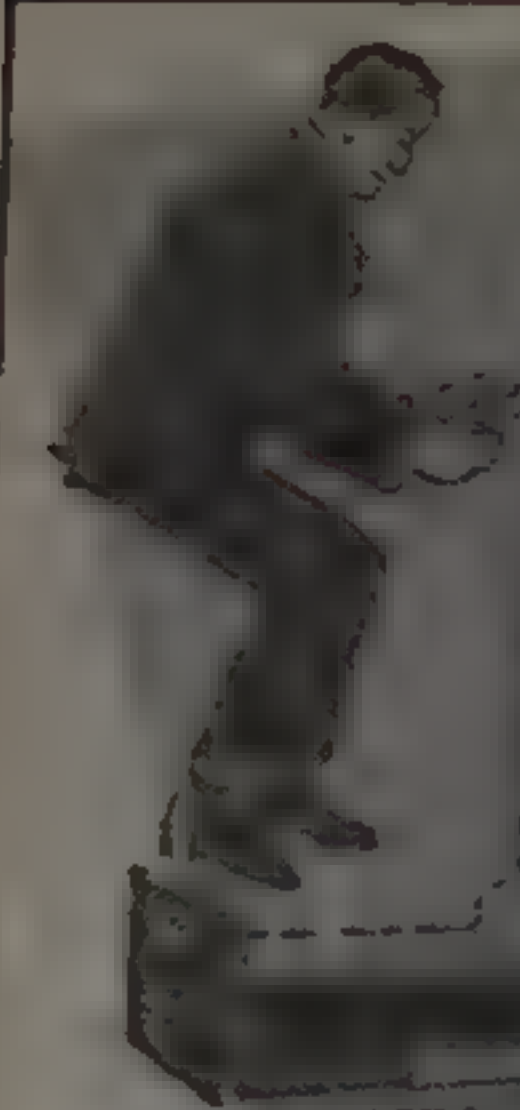
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Jeffrey McFadden

CLASSICALNOTES

BY ALLISON KYDD

Martin, McFadden and more

In a recent column about the small but impressive Calgary ensemble VoiceScapes, Leonard Ratzlaff, music director for the Richard Eaton Singers and the Madrigal Singers, was inadvertently left on the word processor equivalent of the cutting room floor. This seems rather a shame, as Ratzlaff (who has also been a member of the faculty of the University of Alberta Music Department since 1981 and co-supervisor of the largest graduate program in choral conducting in Canada) continues to have a tremendous impact on Edmonton's choral community, even when on sabbatical.

For his year off from the university, Ratzlaff has handed over his batons to Timothy Shantz (of the Richard Eaton Singers) and Ardelle Ries (of the Madrigal Singers). One of his first projects was to edit the Madrigals' new CD, *My Soul, There Is a Country...*, which features compositions by Allan Bevan (a graduate of the U of A choral conducting program) and other contemporary Canadian and British composers such as John Tavener, James Rolfe and Gavin Bryars. The CD was officially launched last Friday at the U of A's Fine Arts Building.

Since this weekend launches the Pro Coro Canada season, the choir's first as an official resident of the Winspear Centre, with its concert *From Bach to Brahms to Jazz* on Sunday, October 7 at 2 p.m., one might be forgiven for overlooking some of the non-choral activities taking place over the next seven days.

At Alberta College's Muttart Hall on Thursday at 8 p.m., for instance, there is a concert by violinist Andrei Bielov and pianist Marko Martin. Bielov began his music studies in the Ukraine, but he has lived and studied in Germany since 1997 and performed with orchestras in Russia, Poland, Germany and the United States. Martin also started music lessons in his birthplace, Estonia; he eventually went on to attend the Guildhall School in London, where he now

teaches. The two musicians, who have also toured Germany this year, will play selections from Bach, Beethoven, Arvo Pärt, Schnittke and Prokofiev.

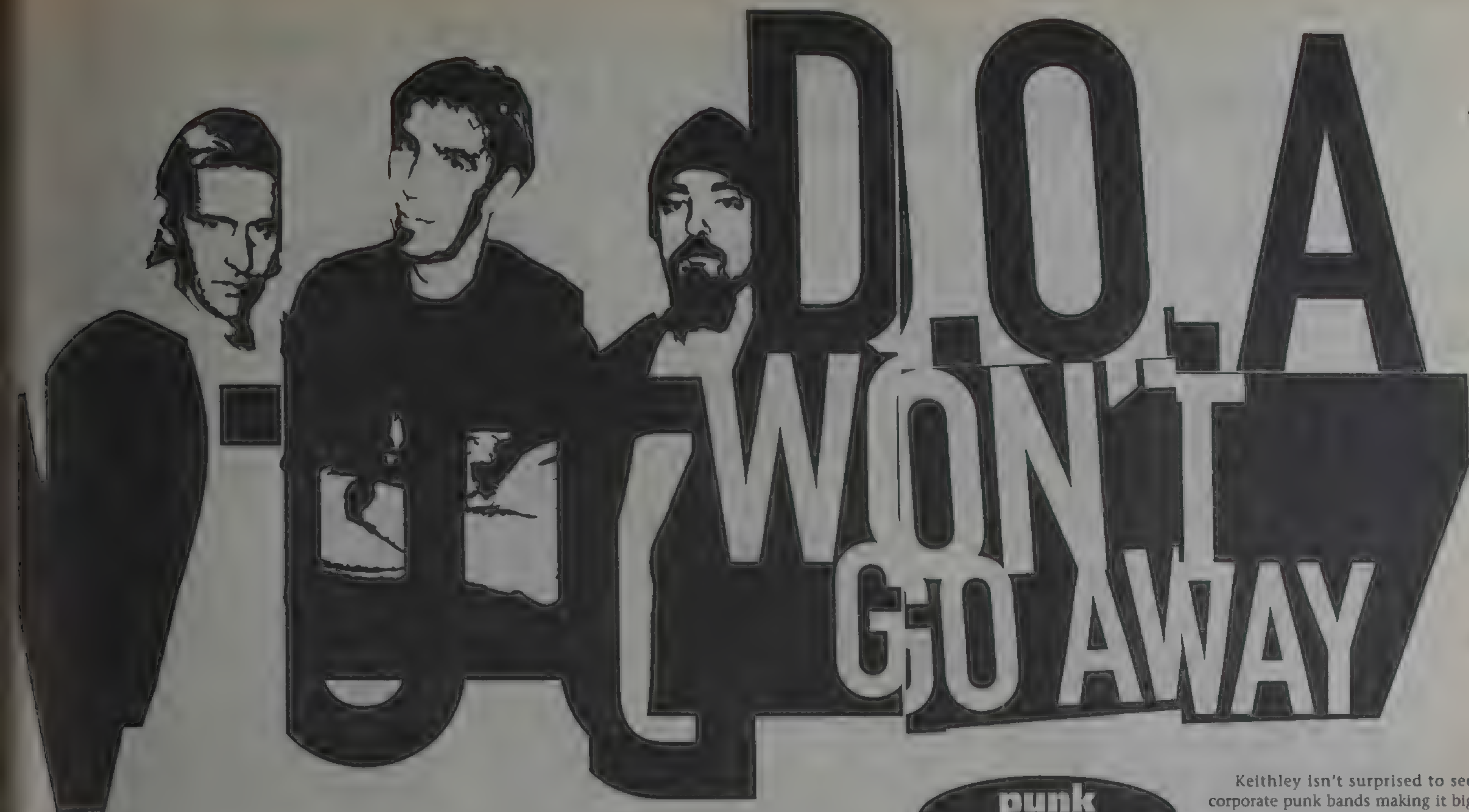
As happens most weekends at the Alberta College auditorium, the echo of Thursday applause still hangs in the air when preparations for Friday's performance begins. On October 5 at 8 p.m., Canadian guitarist Jeffrey McFadden will lead off the Edmonton Classical Guitar Society's 2001-2 season. McFadden's credits include four CDs in the last five years, medals in prestigious guitar competitions, CBC radio performances, numerous master classes (in fact, he's back at Muttart Hall to give a master class at 10 a.m. on Saturday morning), teaching at the University of Toronto and the Glenn Gould Professional School of the Royal Conservatory of Music (RCM) and editing an RCM guitar series.

On Friday the audience can expect both historical and contemporary works, from the *Marlborough Variations*, Op. 28 of Fernando Sor (two of McFadden's CDs feature Sor, whom McFadden calls "one of the most important guitarist/composers of the classical period") to Toronto guitarist/composer James Brown's 2000 revision of his 1998 composition *An Homage to Leo Brouwer*, which McFadden says includes "a real finger twister of a middle section."

Also getting some play this weekend both in concert and out are some of the less-standard solo instruments. The Edmonton Recorder Society newsletter announces a Recorder Care and Maintenance Session. Participants will clean and oil wooden instruments or "soap" plastic ones. Says the editor "Note that you can't play your wooden instrument for a day after you oil it.... If you don't have wooden instruments, you're welcome to come anyway and toot." Call 458-4844 for more information.

Convocation Hall at the U of A campus is the site of an October 5 concert by the Primavera Trio (oboeist Hiromi Takahashi, clarinetist John Mahon and bassoonist Diane Persson). The trio's guests are Christine Enns (flute), Gerald Onciul (French horn) and Ayako Tsuruta (piano).

Nor does the end of Thanksgiving weekend signal the end of musical events, as the *Music Wednesdays at Noon* series put on by the McDougall Concert Association at McDougall United Church continues on Wednesday, October 10 with Ken Read playing solo trombone. ☉



All punk rock acts should age as gracefully as veteran Vancouverites

BY PHIL DUPERRON

It's been 18 years since Randy Rampage strapped on his bass guitar with Vancouver's kings of old-school punk, DOA. That's longer than most pimply-faced punks on the streets today have been sucking up air. But hell, 18 years is just a drop in the very deep bucket when it comes to DOA, a band that's gone through so many line-up changes that it seems as though everyone who's anyone in the Canadian punk scene has jumped in the van with these boys at one time or another. Names like Jon Card, Sonny Boy Roy, Ford Pier and Chuck Biscuits: all of them have appeared at least once on the many sleeve liners that make up DOA's discography.

But one name has forever remained the same, that of gravel-voiced lead singer and guitarist Joey Shithead" Keithley. And even after all these years, Keithley's still proud to carry his scatological moniker. "I'm all the Shithead," he says. "I still try to live up to the name. It's not the kind of nickname you can ever get rid of, even if you wanted to."

Keithley has worn many hats in his storied career: punk rock bad boy, father, social activist, politician, counterculture icon. He even runs his own record company, Sudden Death Records, that puts out not only DOA records but discs from

other acts, like JP 5, as well. As a matter of fact, Keithley says at one point he even wanted to be a lawyer. He probably would have done it, too, except he says he was "sidetracked by a guitar at 18." That's fine—the world has too many lawyers already, and there's only one DOA.

It ain't sleazy bein' Green

Keithley doesn't just sing about social change. He's gone out there and tried to do something about it. Most recently, he came in third in his riding in the B.C. provincial election, campaigning under the flag of the Green Party. Although nobody in the Green Party got elected, Keithley points out they got 12 per cent of the popular vote, the best showing of any Green Party anywhere in the country. Not bad for a party running with a fraction of the budget of the main contenders. "We didn't even spend all the money we had," Keithley says. "We were financially prudent." Keithley adds that if Canadian elections were governed by proportional representation instead of the "winner takes all" system we currently use, the B.C. Greens would have earned enough seats to prevent the nearly complete sweep by the B.C. Liberals, possibly enough to provide some real opposition in the legislature. "We weren't full of shit like all the other parties," he spits.

Changing the government from the inside is just one of many ways Keithley has tried to accomplish his goals. "My philosophy is, if you have brick wall you want to take down,

there are many ways to do it," he says. "Whether it's marches, direct action, passive resistance—they all have varying degrees of effectiveness. It's important to keep thinking and changing as the world keeps changing." While Keithley isn't sure if this generation of activists will have any more luck changing the world than yesterday's hippies, he points out that while many hippies bought into the society they wanted to change, "a lot of them stayed active to influence our society. If they hadn't, everything now would be like the America of the '50s. Not all of them went bad—look at Ralph Nader."

DOA on 9/11

At this point, our conversation gets detoured by the topic that's still at the forefront of most people's minds, the terrorist attacks on America. Keithley echoes the sentiments of many: "September 11," he says, "was a historic day. Our world has changed. People are trying to get back to normality but it's still in the back or forefront of people's minds. It was a horrible, gross, brutal tragedy." He admits America has made many mistakes in the past and he's no fan of George Bush—father or son—but he thinks there's no excuse for people saying America got what it deserved.

"A lot of what we have here in Canada is based on their economy," he says. According to Keithley, anyone living here or abroad who helped perpetrate the attacks or funded them must be brought to justice—but he warns about the dangers of going too far. "The fervour of revenge is an awkward thing," he says. "It's like the Hatfields and the McCoys on a grand



scale. I hope a bunch of innocent Afghans don't get the shit bombed out of them. What we should be doing is helping these people."

Toothless music?

The reason DOA has been around so long isn't just because they write intelligent, socially relevant songs—it's because they know how to kick ass on stage, too. "DOA has always tried to make a point," Keithley says, "but we have a fucking good time while we're at it. We've definitely got down pat the angle of beer-drinking rock 'n' roll." The addition of Rampage to the volatile stage presence of Keithley and drummer The Great Baldini will have the crowd groping around on the dance floor looking for their smashed-out teeth. "Randy is doing great," says Keithley. "He's still a completely irreverent rock 'n' roll madman."

DOA's reputation as musical activists and all-around shit disturbers has kept them busy on the European front doing festivals and touring. Keithley says that while DOA has played more often in Europe than in Canada lately, he has no intention of going anywhere permanently. "I enjoy being Canadian," he says. "It's a wonderful place. It's far from perfect, but if I were to leave, I don't know where I'd go. If I moved away from Canada, how could I keep up with hockey?" (Some may remember DOA showing off their hockey prowess in the video for their cover of BTO's "Taking Care of Business.")

Keithley isn't surprised to see corporate punk bands making it big now—he always thought punk music should have done well commercially. He's just disappointed that it's Blink-182 getting rich instead of the genre's true innovators. "Look at the Ramones," he says. "They were the best American rock 'n' roll band of the '80s. They should have sold millions of albums instead of just hundreds of thousands.... The kids know us, but not like they know bands like Rancid." He's got nothing against punk catching on with the masses, but this newfound popularity has changed a few things. "Punk was a truly frightening phenomena between '77 and '79," Keithley says. "People aren't afraid of it anymore. It still has an anti-establishment slant to it, but it's become another musical genre."

Gone with the fringe

Gone are the days when a few guys who could barely string together three chords could make it, even in the punk scene. The level of musicianship has gone up. Even bad bands can play their instruments these days. Keithley thinks that's because a larger cross-section of people are getting into it, not just people on the fringes of society. But, he says, back in the day there was a hell of a lot more "heart and soul" in the music. "There were some incredible records made back then," he chuckles, noting that many of those albums are now collectors' items fetching hefty prices on eBay. The world *has* changed. ☐

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Various Artists
V20 Vamp Jazzy Masters
WAGNER, ROBERT
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DAVE, MARVIN - Greatest Hits
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JAMES, ETTA - Best Of
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KING, BOB - Best Of
Millennium Collection
MARTIN, DEAN
All Time Greatest Hits
MORRISON, JIMMY - Super Hits
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Who's buried in Grant Lee Buffalo's tomb?



Not Grant Lee Phillips—his new disc *Mobilize* is earning him new fans

BY STEVEN SANDOR

As the main brain behind Grant Lee Buffalo, a band that blended roots and rock before the term "alternative country" was hip, Grant Lee Phillips was a true critics' darling (as GLB's lead singer and guitar player, Phillips was named the best vocalist of '95 by *Rolling Stone*), even if that adulation didn't translate into mainstream commercial success. His songwriting always struck a fine balance between his political sympathies and his penchant for observing the beauty in the happenings of everyday life.

So even though GLB is no more, Phillips continues to be a major songwriting force—even though he's radically changed gears for his brand-new disc *Mobilize* (out on Zoë Records, a member of the Rounder family). Instead of guitar-driven songs that bleed roots and rock, *Mobilize* is a modern pop record with many of the

songs driven by keyboard lines and some studio tricks. While this style isn't new by any means, it does mark a significant departure for Phillips, who may shock a few of his old GLB fans with this effort. "Certainly, this record is much more contemporary in the way it was recorded," Phillips says. "There's a less rootsy feel to the instrumentation."

And while the record marks the first time in years that the mainstream music scene has heard from Phillips, *Mobilize* is actually the second solo album he's put out in the space of about a year—even though

the second effort is nothing like the first. "Is [*Mobilize*] a new start?" he says. "Yeah, it was to a degree. Last year, I put out an album called *Ladies Love Oracle*, which was an acoustic effort that I promoted through my website and the Mom and Pop stores. But this album represents a totally solo effort. With *Mobilize*, I decided to play all the instruments."

Goodnight, Ladies

Unlike *Ladies Love Oracle*, which basically captured Phillips alone in a room with his guitar, *Mobilize* made him a one-man band—an entirely new experience for him, one that both frustrated and

pop
profile

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ghtened him. "To a certain
nt there is more control," says
lips. "With me playing all the
ruments, the songs developed
ch more slowly—in layers. But
n you have a band, you can
n on all the elements of the
sic and have a song ready by
chtime. Of course, the way
the album was put together
nt it was a much more time-
suming process, but I'm an
atient person. Getting to the
gs was much like when you're
d and the cookies come out of
oven. The cookies are still soft
d gooeey—they haven't hard-
d—and you already want to
into them."

Accidents will happen

Phillips needing to spend so
ch time in the studio, he says
it was important to try and
ncourage an accident" so there
ld still be a feel of improvisation
he songs. Those efforts bear fruit
tracks like "Sadness Soot" and

"Spring Released," which feature
melodic elements that don't quite
fit but still sound good.

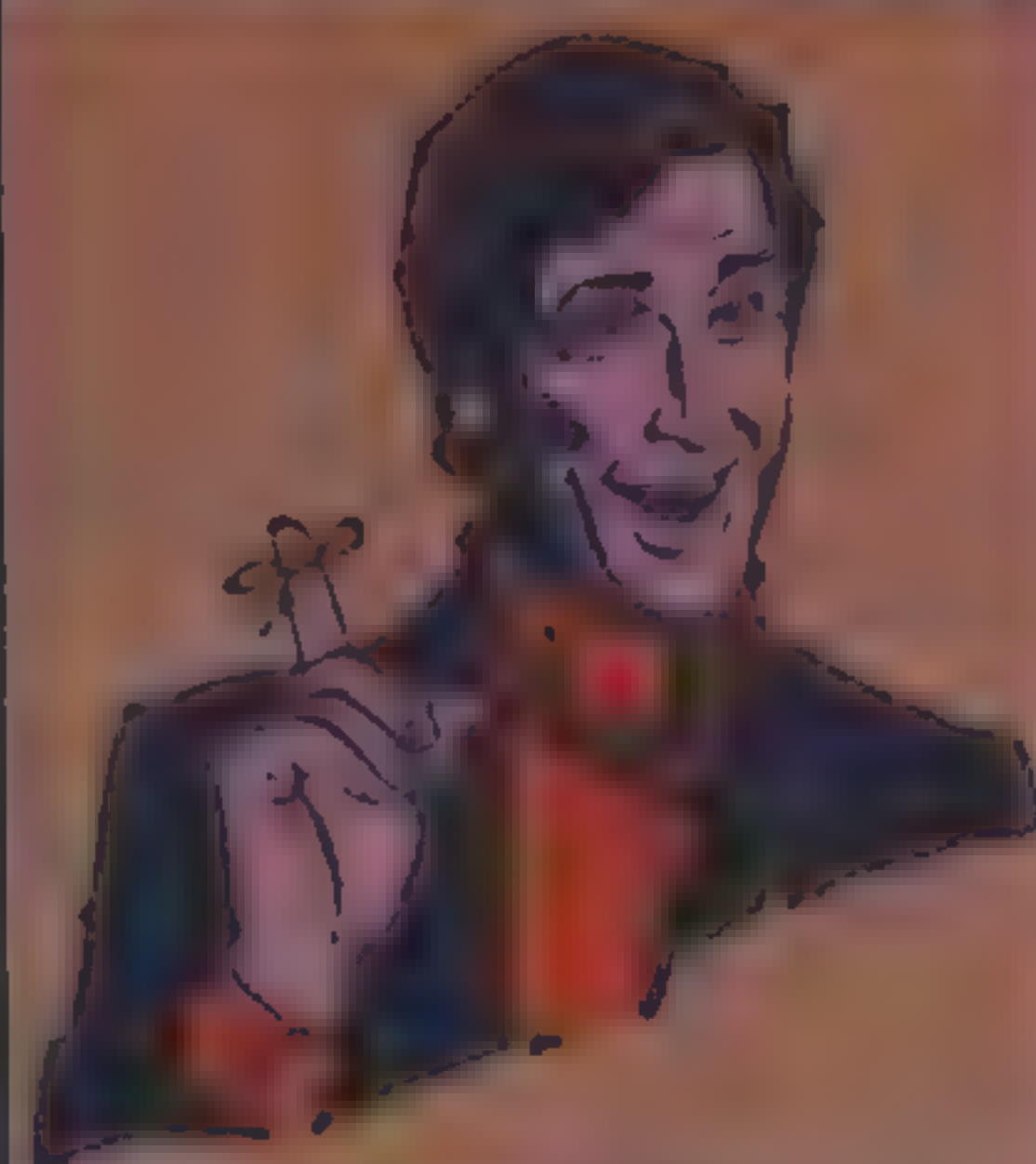
But how is the disc going over?
Judging by some shows Phillips has
played since the album hit the
shelves, diehard Grant Lee Buffalo
fans are taking to it—and he's also
earning some new fans who had
never heard of the band before. "I
certainly have noticed that there are
a lot of young fans who weren't nec-
essarily into Grant Lee Buffalo,"
Phillips says, "and that's delightful."

Those tour dates included stops
in Montreal and Toronto, but a Van-
couver show was scrubbed because
of the terrorist attacks of September
11. Phillips is hopeful for a return
not only to B.C., but the rest of
western Canada as well.

"I remember playing that part of
Canada when we opened for the
Smashing Pumpkins," he says. "I'd
sure like to get back there." ▽

Grant Lee Phillips's disc Mobilize is in
stores now.

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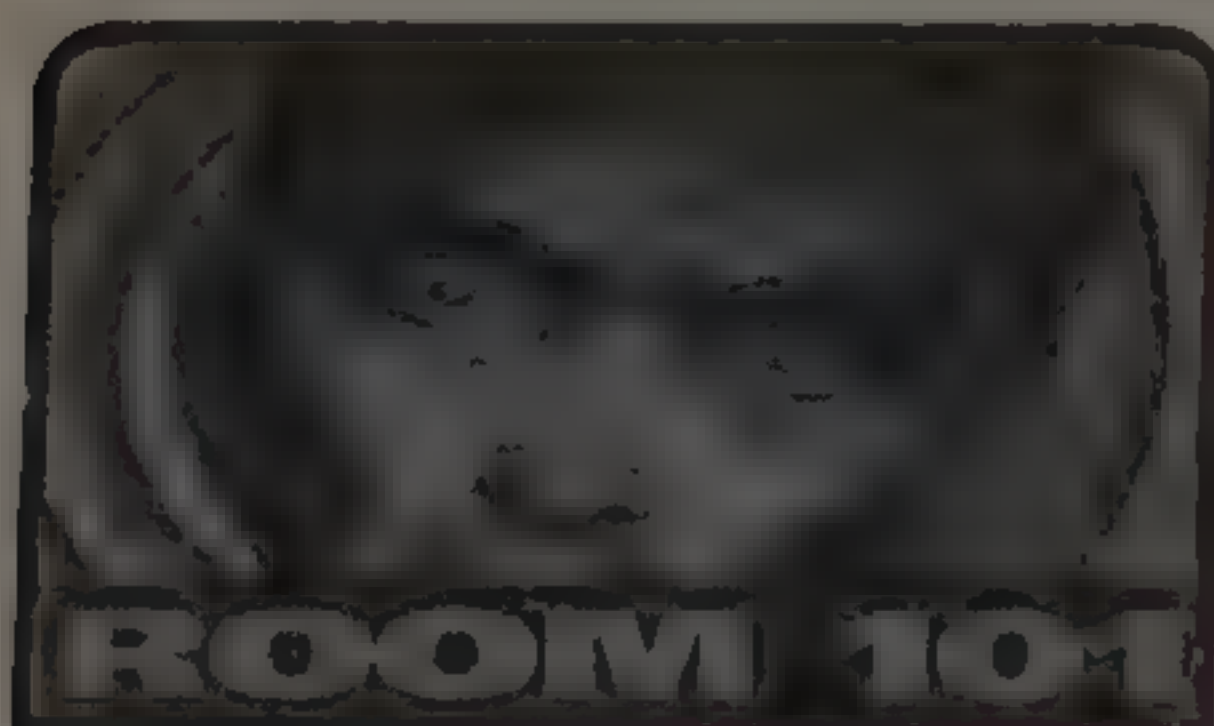
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BY DAVE JOHNSTON

The Black Halos recently did a festival in Spain. How do you adjust going from little clubs to arenas and overseas festivals in such a short span of time?

It gives us a bit more drive, I think. If people like us enough to want to bring us out that far, and people are enjoying what we do, then it really makes you want to keep going. You want to do things because people are interested. We've been at this for a long time, to no avail, and then to have everything happen, you've suddenly got this extra drive.

Did you learn any useful phrases in Spain?

Just a few swears and how to ask for beer, really. They're the important things that will get you to the next thing, you know. Things like, "Will you sleep with me?" and "Can I get two beers, please?"

Have you seen Rock Star yet?

No, not yet, but I want to. There is some illusion to being a rock star, but to a greater extent there's a lot of truth to what you might hear about that world. I mean, we're not decadent in any way—it's not very exciting to see us go to the hotel to sleep.

This Week:

Jay Millette

Guitarist for the Black Halos, a rock band from Vancouver

There are more opportunities to do stuff in this than there would be working at a 7-11. It's an entertainment thing, but there is a lot of myth. People think we drink and get laid all the time, but that really isn't the case at all—there are times we go crazy, but it doesn't happen every night. I mean, yesterday we stayed up until six in the morning drinking beer. That isn't all that exciting.

Some people might find that exciting, to be in the same room with you.

It's weird. We saw it in Spain the most, because they really love North American bands. We actually had a group of people that followed us to the airport to see us off. These people are excited to be in the same bar as us, to see us on stage. We even invited them to dinner, and they said they'd be honored—it was weird! If you come to Vancouver, you'll see me walking around downtown eating a slice of pizza and nobody will think twice about it. It doesn't really make any sense, but I get a kick out of it.

Could there be the risk of somebody letting a little bit of fame going to their head?

So far, I haven't seen it. Everybody still seems to be having a really

good time doing this. We're still laughing about things like people walking up to us on the street and asking us for autographs.

What's the best city in Canada for you guys to play in, then?

I always have a really good time in Montreal. Vancouver usually gives us the best turn-outs for shows. Then there's the Night Gallery in Calgary—that's one of my favourite places ever. They know how to have a good time in Calgary—the show is always really good and the people are amazing. They put on the most amazing shows at the Night Gallery. I wouldn't want to live in Calgary, but we always seem to have a lot of fun when we go there.

What was your least favourite experience on the road?

The van troubles are always a real headache for everyone. We've had some major ones on this tour—we bought a van and it broke down two days later in Brandon, Manitoba. The whole engine is getting rebuilt and it's going to set us back thousands of dollars. We just bought the damn thing. So now we've rented this little cargo van. Five guys and gear

crammed into this little vehicle—no fun when you're used to a fifteen-passenger thing with a trailer.

I hope everyone practices good hygiene.

We don't! The van is a rental and it does not smell pretty. I got into it today and it was like a punch in the face. As soon as we pull up to anywhere we have to park, everyone scatters. No one stays in the van longer than they have to.

So then you are actually as bad as you look? And I mean bad in the greatest rock 'n' roll sense of the word.

I guess it depends on who you talk to. I mean, do I really look that bad? I'm one of the nicest guys in this band though—the rest of the guys are kinda assholeish, but I'm okay. You can quote me on that—everyone says so. I'm everyone's favourite. I'm really tolerant, although some people can get on my nerves. I'm just thankful that people still come out to the show and I'm not afraid to come up to people and thank them for coming. Without everyone there, things would be really dull for us. ☺

The Black Halos

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"Fourth Beastie"
Mix Master Mike
releases his first
mixed CD

by SEAN JOYNER

Raised in San Francisco, Mix Master Mike was practically spoon-fed music as a youth. While the restraints of his uncle's record collection may seem limiting, Mike's ingenuity and skill know no boundaries. After witnessing Grandmaster DST and Herbie Hancock live stage, Mike's career path became obvious: he wanted to make untraditional music traditional. With the special release of his first mixed CD, *Spin Psyche*, on Los Angeles label Onyx, Mike is once again placing his flag atop the mountain that is turntablism.

VW: Last year, you cancelled a number of tour dates because of a dental emergency. What was the problem, and what is your current status?

MMM: Oh, I almost died! That was a serious situation, where I had a deep abscess on my lower molars, so I had to get it taken care of or I was going to be out of commission for a long time. Everything's good now. I've got new teeth that are solid gold and platinum. Each tooth has a different purpose: one has a drill, one has an antenna, one has a cleaner—it's most like Swiss army teeth.

VW: What is the most prized record in your collection?

MMM: I have a lot of records that I cherish. I would say my Jimi Hendrix instrumental breakbeats.

VW: And how many records are in your current stock?

MMM: I would say up to 3,000. People would imagine that I have a huge collection, but I narrow down my vinyl to use for production.



VW: What do you do with the records that you have no use for anymore?

MMM: I have a skeet shooter in my backyard. I set them up on it and it shoots the vinyl up into the sky, and I can practise my aim.

VW: During your mobile DJ days, how did your style stand out from the rest?

VW: What are your main goals in the turntablism field?

MMM: To take the turntable and show the world that it's a percussive instrument. I'm trying to take this into more of a soundtrack type of music now. Doing videogames and reinventing it.

VW: Speaking of videogames, your music has been added to various titles [including *SSX*, *Jet Grind Radio* and *SSX Tricky*]. Are there any more in the works?

MMM: Right now, there's a motor-cross game that I've been approached for. I don't know the actual title of it, but it's a Playstation 2 videogame. You can look out for more, and you'll know when it comes out.

VW: Are videogame soundtracks a business move or do you have an actual interest in the industry?

MMM: It's something I've always wanted to be a part of. I remember playing videogames back in the day, and the actual music sucked. I wanted to make a difference and change it. Being a part of the videogame workings is truly a blessing and I want to make a difference by taking the turntable and moving it into other areas. I play a lot of *Madden*, *NBA Live*, and *NBA Street*.

VW: Did you draw upon any influences while making *Spin Psyche*?

MMM: No. I've made many volumes of tapes and CDs that I would drive around and listen to. So I just wanted to share one of my compositions with my fans and everybody around the world. I want them to know what Mike is listening to.

VW: How did you go about selecting the tracks for the CD?

MMM: I wanted to put a lot of the underground artists on there, like El the Senei and Cali Agents. I wanted to really pump their music up and

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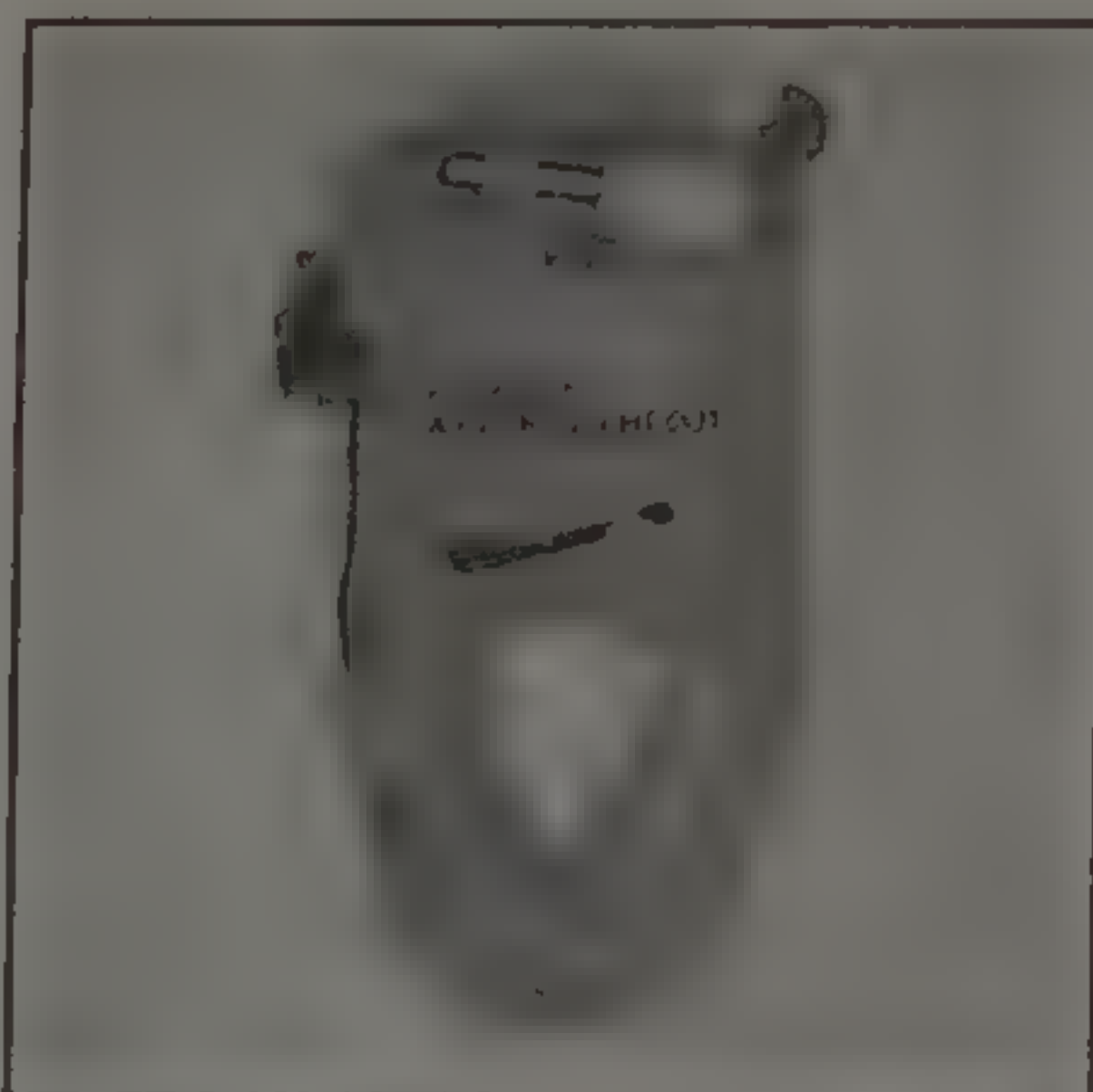
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**THE PLUMP DJs A PLUMP NIGHT
OUT (FINGER LICKIN'/NETWERK)**

Long available on British import, this superlative collection of remixes and original works by the Soho duo of Lee Rous and Andy Gardner is essential listening for anyone who digs the funky rumble at the bottom end of the sonic scale. In other words, if your ass needs to be shook, allow the Plumps to do the shaking.

Mix Master Mike

Continued from previous page

give them a voice. There are many artists out there who are really doing their thing and I just wanted to give props to these artists. There are even more that'll be on the next one.

VW: Will the release and promotion of your new album interfere with any of your Beastie Boys projects?

MMM: Not at all. If anything, it'll probably set up another Beastie

Like their Finger Lickin' label-mates—Lee Coombs, Soul of Man and Flint, to name a few—the Plumps borrow heavily from the house music blueprint to create their breakbeat masterpieces. "Electric Disco" and "The Push" pulse with a galloping rhythm that would make any worthwhile dancefloor strain under the rush, while "Scram" and "Move It With Your Mind" cruelly tease you along until you nearly weep. Watch out for the devastating drum kick, though.

What's pleasing about the Plumps is their total disregard for purism—while other breakbeat artists pose with a b-boy stance, Rous and Gardner create accessible dance music that neither panders to your intelligence nor tries your patience.

It's big, dumb and utterly entertaining, if not potentially hazardous to your car speakers. ★★★★★ —
DAVE JOHNSTON

Boys record, or another Mix Master Mike record.

VW: When you retire, what impression would you like to leave with the hip hop community?

MMM: I just want everybody to know that I'm a true scratch composer and we're at the forefront of playing the turntable as a musical instrument. ☺

Mix Master Mike's Spin Psyche (Moonshine) is in stores now.



BROTHOMSTATES CLARO (WARP)

Brothomstates, a.k.a. Finnish programmer and musician Lassi Nikko, is the latest worthy entry into the world of electronic experimentalism. But unlike much of the experimental music being made with computers and synths today, Nikko's music is sparse. Where most bands layer different sounds, creating a virtual electronic orchestra over a series of ever-changing beats, Nikko rarely sees

the need to augment his major melodic line, and he's more likely to stick to a rhythmic pattern he likes for a while.

Don't get me wrong: this is a dance music—save maybe for the simplest track on the album, "Tea & Rp." In fact, the lead track, "In the Dark," is a drumbeat at all, just a series of sequencers carrying a melody. There are some delightful moments, like the marimba beat of "—" (yes, that's the actual title) or the subtle synth melody of "MDRMX"—with its subdued, steady rhythmic pattern, it almost sounds '80s enough to be the backing music for a smash New Order single.

Like most experimentalists, Nikko likes to play with sound textures and rhythms. But unlike most of the pack, he doesn't like to place all of his ideas into a blender. Instead, he presents them one by one, letting each simple idea speak for itself. And while it's not for the dancefloor, it's definitely perfect modern lullaby stuff. Sweet dreams. ★★★★★ —STEVEN SANDOR

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BLU—Calgary Tr. N. & 51 Ave • THU: Redemption, trance and hard house with residents Kristoff, Skywarp, Mr. Rowley, Tristan Newton and weekly guests

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CLIMAXX NIGHTCLUB—10145-109 St. • FRI: Amensia, with Wil Danger, Thunder Dave, Donovan, Slav and LT • SAT: Systems Saturdays, with Dave Lee, Brisco, Greg Wynn, Goza, Ariel & Roel, Cary Chang • SUN: Industry Night, with Ryan Mason

CONRAD'S SUGARBOWL—10724-124 Street • SUN: Ordinary Day, jungle with DJ Soundboy Royale, Neejah and Shureshock

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • FRI: guest DJs • SAT: DJ Fresh (Calgary), DJ Invinceable

EVAR AFTER—10148-105 St. (late night/after hours) • WED: Ladies Night, with Goza • THU: Rewind with Slav and guests • FRI: Bounce, Thunder Dave, Ikaro and James Gregory • SAT: Wil Danger, Donovan, Juicy and Tomek

FLY—10203-104 St., 421-0992 • FRI: house with Dr. Yvo • SAT: house and R&B with Alvaro

HALO—10538-Jasper Ave, 423-HALO • THU: Soul What?, with Tanner and Echo • FRI: How Sweet It Is, hip-hop, house and R&B with DJ Echo, Alvaro • SAT: For Those Who Know., with Junior Brown, Amedeo, Ryan Mason and special guests • SUN: As Good As It Gets, with guest DJs
LIFE—10089 Jasper Ave, 425-8787 • SUN: L.P., Tiff-Slip, Icaro, Thunder Dave, Neal K and guests

LUSH/THE REV—10030A-102 St., 424-2851 • SUN OCT 7: United Relief, a benefit

for the victims of the World Trade Centre disaster, with DJs Tryptomene, David Stone, Kool Hand Luc, Spill Milk, Ariel & Roel, N. K., Degree, Phatcat, Sweetz, Skoolie, Rude, Francis Priest, Shortee, MC Degree • WED: Main—The Classic, retro with DJ Lodi • THU: Lush—Trademark, techno and break with residents Tryptomene and Spill Milk, with weekly guests—OCT 4: Scissorkicks (UK), Incredible Melting Man (Toronto) • FRI: Main—Wheels, funk and retro; Velvet-Bump 'n' Hustle, house with Remo Williams and Bobby Torpedo • SAT: Turbo, progressive trance and house with alternating residents and guests—OCT 6: Nick Delgado; Velvet Forties 'n' Nines, with Rerun and Sundog • SUN: Sunday School, with Anthony Donovan, Wil Danger, Ikaro, LP, Tony, Dave Theiman and Bobby Torpedo

MAJESTIK—10123-112 St. • THU: Grand Opening Night One, with Kenny Glasgow (Toronto) • FRI: Grand Opening Night Two, with Slipmatt and Charlie B (UK) • SAT: 40 Saturday, with DJ Davey James • SUN: Grand Opening Night Four, with Slipmatt and Charlie B (UK)

NEW CITY COMPOUND—10167-112 St., 413-4578 • FRI: Freedom Fridays, with Ariel & Roel and weekly guests • SUN: Schocolate Sundaes, w/Kool Hand Luc, Remo Williams and guests

PARLIAMENT—10551 Whyte Ave • TUES: Anthem, jungle with DJ Celcius and guests—• THU & FRI: Revisited, retro and new music with DJ Mikee • SAT: Serotonin, with Code Red, Shawn Styan, TJ

SAVOY—10401 Whyte Ave, 438-0373 • FRI: Indie Rock, with DJs Rich and Shane • SAT: Beats, with Ariel & Roel • SUN: French Pop, with Deja DJ

SQUIRES—10505-82 Ave, downstairs • MON: Local Motive with rotating hosts DJ Waterboy, Genome, Kryptokane and guests—OCT 8: Kristoff, Greg Kiyomi

SUBLIME (late night/after hours)—10147-104 St., Bsm. 905-8024 • FRI: Donovan, James Gregory, S2 • SAT: Mann Mulatto and Locks Garant

SUITE 69—8232-103 Street, upstairs • SUN: Infusion, with DJs Diabolik and Headspace

THERAPY (late night/after hours)—10028-102 Street (alley entrance), info 903-7666 • FRI: Upstairs—Greg Wynn, Cool Hand Luc, Tripswitch, LP Bunker—Saki & Spanky, Tiff-Slip, Anthony Donahue • SAT: Upstairs—Dragon, Sweet Alias; Bunker—Gundam, Bobby Torpedo

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NEWSOUNDS

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all the fun stuff. They save their sharpest irony for the hypocrisy of forced sobriety, the 12 steps to "salvation."

Each song comes with credits so long that at first glance I thought they were the lyrics; the many guest artists include the likes Cee-Lo and Big Gipp of Goodie Mob and Steakknife. (Hip hop artists always seem to have the best stage names.) There's a good mix of loud, heavy gripes about life (like "Rattle My Cage") as well as slower, more heartfelt dirges (like "Sittin' at a Bar"). Either way, the words are always smart, relevant and, best of all, biting.

Probably the best thing about the marriage of computers and the music industry is that bands like Rehab get to make subversive, politically incorrect videos right on their discs without having to worry about neutered music video channels not having the balls to play them. Anyone with a computer gets to see them taking an X-rated ride in an ambulance with a beautiful, handcuffed, scantily clad nurse with "Eat me" scrawled across her flat stomach. Pure video magic. ★★★★★

—PHIL DUPERRON

TORI AMOS *Strange Little Girls* (ATLANTIC)
DIANA KRALL *The Look of Love* (VERVE)

Coincidentally, Tori Amos's *Strange Little Girls* and Diana Krall's *The Look of Love*—two new discs by two improbably million-selling female pianist-singers packed with songs written by other people—have arrived in stores the very same week, and while they're both solid efforts, as I listened to the two of them back to back I found myself pondering how much more interesting they would have been if Krall had tried singing the songs on Amos's album and Amos had tackled the material on Krall's. You know what you're probably going to get when Krall gets behind the microphone for "Cry Me a River," but who knows what kind of overwrought vocal tricks Amos would unleash upon it? And wouldn't you rather hear Krall stretch out on a 10-minute-long version of "Happiness Is a Warm Gun" than listen to the one Amos came up with for *Strange Little Girls*? I know I would.

Still, Amos is the artist taking the biggest artistic risk here, at least in theory. The tracks on *Strange Little Girls* were all written by men—often men with very strong artistic personas, including Tom Waits ("Time"), Lou Reed ("New Age"), Joe Jackson ("Real Men"), Neil Young ("Heart of Gold") and even Eminem ("97 Bonnie and Clyde")—a lineup of songwriters so illustrious, it's almost as though Amos expects their fans to get pissed off at her. But her interpretations are so low-key and humourless that it doesn't seem likely they'll upset anybody. The Eminem cover is a particular disappointment; Amos simply recites the lyrics over a dirgelike instrumental background, an approach that leaches all the sick, jokey vitality out of the song, the very quality that made it worth listening to in the first place. Amos does well by

"New Age," the Stranglers' "Strange Little Girl" and the Boomtown Rats' "I Don't Like Mondays," but the album never feels as provocative as Amos probably meant it to be.

The Look of Love isn't provocative, either, but that's the last adjective this collection of smartly orchestrated '50s and '60s love songs wants applied to it. (The arranger is the legendary Claus Ogerman, making a long-overdue return to the recording studio.) Krall is a clean, melodic piano player in the Nat King Cole mould and her laid-back, unpretentious vocal style puts a fresh, skeptical-sounding spin on wholesome standards like the opening cut, "'S Wonderful."

But it's also a voice without much emotional range—she sings seductive numbers like "The Look of Love" exactly the same way she approaches tender, regretful ballads like "I Get Along Without You Very Well." For all the babe-a-licious photos of her in the CD sleeve, her music doesn't evoke any real sense of sexual tension or romantic mystery—she's a jazz singer who wouldn't seem out of place on the cover of *Chet Baker*. I don't know if covering "I'm Not in Love" or Lloyd Cole's "Rattlesnakes" like Tori Amos did is the solution, but *The Look of Love* is such a placid album, it would have been nice if Krall had done something to shatter its surface. Both albums: ★★

SWELL *EVERYBODY WANTS TO KNOW* (BEGGARS BANQUET)

Led by enigmatic guitarist/bandleader David Freel, the San Fran trio called Swell have been entrancing this particular lowly hack ever since I heard 41, their autobiographical *magnum opus* from 1994, while still encamped in their home town's (nearly) feral Tenderloin district. This is the disc that encapsulates the entire Swell oeuvre: distant, disinterested acoustics, percussive, machine-like counterpoint and remote, throbbing bass, all subservient to the disjointed word association Freel uses as an excuse for lyrics that can be clearly understood.

Mind you, to call the most recent incarnation of Swell an actual "group" would be like calling Beck Hansen a "good band," since former members Sean Kirkpatrick and Monte Vallier are nowhere to be found in the new album's liner notes. We can only suppose that this is Freel's baby from start to end—there's no one else left!

One constant remains Swell's dreamy, ethereal, if slightly disturbing soundscapes, equal parts melancholy and torpor. If you've ever heard any of their previous LPs, you might find it hard to imagine the band's obtuse lyrics getting any cloudier, but this insular, trendproof unit have managed the feat—music aside, this disc couldn't be more difficult to "get."

Swell's music may be initially unwelcoming but it's ultimately unique and expressive—bordering on art, even. Then again, if listening to Swell feels too much like work to you, they probably don't want you for a fan anyway. ★★★★★ —T.C. SHAW

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STEVE EARLE, TOWNES VAN ZANDT
AND GUY CLARK TOGETHER AT THE
BLUEBIRD CAFE (AMERICAN ORIGINALS)

live recording of a benefit concert at the Interfaith Dental Clinic, which helps the working poor who can't afford dental insurance, *Together at the Bluebird Café* captures a magical night years ago when three been-there, one-that singer/songwriters who sound so similar you'd swear they were brothers shared the stage at a small club in Nashville. At times, listening to Steve Earle, Townes Van Zandt and Guy Clark swap songs and stories is a bit like crashing a private party: there's no shortage of obscure references to the people who've populated their intertwined pasts, many of whom (judging by the whoops from the crowd) seem to have been in the audience that night. But mostly, listening to *Together at the Bluebird Café* is a wholly (or holy) universal experience: these three masters tell simple, beautiful tales with sparse acoustic guitar accompaniment, songs epic and small about everything from the immigrant experience to lost-and-found love and rocking babies to sleep.

There are too many wonderful moments to catalogue in just a couple hundred words: Clark's coolest-rhyme observation that "the shortest distance between two towns/is riding in a limo with the windows down" in the leadoff track, "Baby Took a Limo to Memphis"; Clark's ode to his mother's death, "Randal Knife," in which a long-dormant broken blade finally summons a son's stalled tears; Earle's tender "My Old Friend the Blues" and "I Ain't Ever Satisfied," one of a few faster-than-a-crawl numbers on the album; Earle's story about he and his wife getting back together because their divorce didn't work out, a prelude to "Valentine's Day"; Van Zandt's classic ballad "Pancho and Lefty" and a tale of a gold tooth lost gambling and the Southern Comfort consumed by a buddy could yank it out. He goes into that anecdote, of course, after talking about the Interfaith Dental Clinic. ★★★★★ —DAN RUBINSTEIN

THE SOUTHERN DISCOMFORT (SONY)

Though southern-fried white-trash hip hop isn't my forte, this duo of pill-popping, bourbon-swilling wax-spinners from Atlanta really deliver—as in *Deliverance*. Most of the songs "Danny" and Brooks slap out on their debut disc deal with the dark elements of our society: crazy people, substance abuse, insanity, murder. In other words,

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Searching for your "significant other"

Signs and Wonders
fragmented,
frustrating... and
fascinating

by JOSEF BRAUN

Jonathan Nossiter's *Signs and Wonders* is a film that never takes settings and scenery for granted. The story of an irre-
sistibly romantic
hopelessly lost
middle-aged man
consciously sub-

indie
reVUE

his will to what he views as the
churning machinery of prede-
termined destiny, *Signs* begins play-
fully, imbuing every object, colour
and gesture that enters its frame with
potential for untold layers of infi-
nite significance. It's not often that I
find myself this beguiled by every
thing image in a film's first scenes,
floating in the strange buoyancy of
undant portentousness and fer-
tly trying to keep track of every-
thing I see so that later on I may be
able to decipher some kind of mean-
ing from it all. And the soundtrack,
built from an intriguing collage of
old music (Tommy Dorsey, Erik
Satie, kitschy Euro-pop) and original
compositions by Portishead's Adrian
Pryor, seems to carve open a multi-
tude of psychic passages that set the
mind ablaze with questions and
arguing cultural references.

The film's protagonist, Alec Fen-
ton (Stellan Skarsgård), at first seems
to be dictating the film's point of
view (Yorgos Arvanitis's fascinating
DV camera work has a sinuous,
dreamlike quality that mimics Alec's
particular tics as it tries to capture as
many of his peripheral preoccupa-
tions as possible). Swedish-born Alec,
an "American by choice" currently
working abroad, lives with his wife
(Charlotte Rampling) and children in

Athens. He takes daily
walks through the
patchwork metrop-
olis of century-old
cobblestones and neon-

lit American fast food franchises with
his young daughter, during which
the two of them play their favourite
game: trying to glean prophesy from
the various "signs" they spot, which
could be anything from globe-shaped
street lamps to fenced-in plants to a
recurring shade of orange. Alec clearly
sees this as more than a game,
though, and he allows these signs to
ignite a jarring series of hugely conse-
quential actions: he has an affair with
a dizzyingly attractive co-worker
(Deborah Kara Unger), but ends the
affair when he confesses his infidelity
to his wife, only to dump his whole
family shortly after and flee the coun-
try with the mistress. And that's only
in the first 20 minutes.

Synchronicized swimmers

Right away we see a disturbing lack

of responsibility in Alec's behaviour;
his romantic passions are revealed to
be dictated less by either woman's
charms than his half-baked philoso-
phy, the darker and far more engag-
ing flipside to the attitudes of the
protagonists in *Serendipity* (which—
by some cosmic coincidence!—is also
opening this weekend). Alec begins
to unravel and behave in increasing-
ly threatening ways, particularly
once he begins his campaign to
reunite with his estranged family
after his ex-wife takes up with a new
partner. It's around this point (per-
haps in a case of the artist imitating
his subject) that Alec's inability to
exercise his will and organize his
actions also begins to filter into Nos-
siter's film itself, which slowly loses
all sense of focus while still holding
our attention firmly in its grip.

Nossiter and co-writer James Las-
dun (who collaborated on Nossiter's
Sunday) bring a wealth of fascinating
themes and narrative concepts to
Signs and Wonders, but they don't
quite pare them down into some-
thing terribly cohesive in the end.
On one hand, *Signs* begins as an
existentialist morality tale that could
have been conceived by Roman
Polanski; yet as things progress, we
realize that we're being asked to con-
sider Alec's story in a political con-
text—specifically, the relationship
between Greeks and the wealthy
Americans they feel both indebted
to and resentful toward. (This theme
is embodied in Rampling's new



Swede emotions: Stellan Skarsgård and Charlotte Rampling in *Signs and Wonders*

lover, a Greek political martyr trying
to procure funds to build a museum
commemorating the last revolution).

I walk the Lyne

More troublesome, however, is *Signs'*
shift from low-key psychodrama
into... I don't know, "*Bad Seed*"
thriller, I guess, with weird, thor-
oughly obscure connections being
implied between Alec and his
daughter/philosophical protégé. It's
as though Nossiter suddenly wanted
to riff on some tips he picked up
from Adrian Lyne while working as
his assistant on *Fatal Attraction*.

My reaction to *Signs and Wonders*
reminds me a bit of my experience
watching *Unbreakable* a year ago; I felt
a little like I had been led down the

garden path, lured in by a beautifully
crafted set-up only to be frustrated
with a hokey conclusion. And yet I
can't say I feel let down to the same
degree in this case. *Signs* may ulti-
mately get derailed and fragmented
by its own lofty aspirations, but its
ingredients are too meaty and won-
drous to be completely disregarded.
Nossiter keeps something electric,
imaginative and downright danger-
ous running through this thing that
even a clumsy ending can't break. ☉

Signs and Wonders

Directed by Jonathan Nossiter •
Starring Stellan Skarsgård, Charlotte
Rampling and Deborah Kara Unger •
Zeidler Hall, The Citadel • Fri-Sun,
Oct 5-7, 7 and 9pm • Metro Cinema
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What's next: a heist pic about lava lamps?

So-so *Joy Ride* is the
first CB suspense
thriller ever made

by PAUL MATWYCHUK

The new thriller *Joy Ride* is
about two brothers on a cross-
country trip who start fooling
around with the antique
radio in the
rent car they've
ought for the voy-
and inadvertently

thriller
reVUE

afoul of a psycho-killer truck
driver (his handle: "Rusty Nail"),
then subjects them to a relent-
less CB terror campaign as they travel
back roads of sun-baked middle
America. That's right: It's Holly-
wood's first CB thriller—a premise so
ridiculously retro that you half wonder if
the script has been sitting in a drawer
since 1978. Even the film's original
title, *Squelch*, sounds like something
Roger Corman might have produced
years ago with Vincent Van Patten
and Clint Howard in the leads.

The director here is John Dahl,
who made his reputation with a pair
of terrific, clever, quirky thrillers in
the early '90s, *Red Rock West* and *The
Seduction*, but who started out as
a keyboard artist for Jonathan
Demme. And coincidentally, Demme
is the director of *Handle With Care*
(the *Citizens Band*), just about the
other major CB film to have

come out of Hollywood. But whereas
Demme's film displayed an irrepress-
ible affection for American misfits
and losers and poked gentle fun at
the gulf between their true personali-
ties and the outsized identities his
characters adopted while talking on
their CBs, *Joy Ride* doesn't aspire to
be much more than a thrill ride, and
it unfolds against that generic back-
drop of seedy motels,
dusty highways and
greasy diners that
any fan of malevo-
lent-trucker movies like

Duel or *Breakdown* will be well-
acquainted with already.

The Zahn also rises

Joy Ride isn't as good as those earlier
movies, but for the first 40 minutes
or so it's a pretty entertaining B-
movie all the same—largely because
of the presence of Steve Zahn, whose
patented goofball stoner loser shtick
is so funny and likable that he could
probably redeem movies a lot worse
than this one. (In fact, Zahn did just
that in the last movie I saw him in,
Saving Silverman, although the mate-
rial he was given was so terrible he
needed Jack Black's help as well.)

In Zahn's scenes with Lewis (Paul
Walker, behind the wheel again after
starring in this summer's surprise
drag-racing hit *The Fast and the Furi-
ous*), he projects the air of someone
who realized long ago that even

though he's the older brother, he'll
always be the fuckup—and who has
happily reconciled himself to that
fact. There's a great Zahn moment in
the scene where Walker picks him up
at the prison he's just been released
from: "You're taller than me," he mut-
ters ruefully, as if he's been robbed of
his one remaining advantage in their
relationship. Zahn has so much fun
clowning around in the role that,
astonishingly, he even gets Walker to
loosen up a little. As Walker's bio in
the press kit notes, "He starred oppo-
site Joshua Jackson in *The Skulls*, in
Varsity Blues opposite James Van Der
Beek and in *She's All That* with Freddie
Prinze Jr.," and you can sense his relief
at finally getting to share so many
scenes with an actor who actually has
some life to him. The sequence in
which the two brothers make contact
with Rusty Nail and Zahn goads Walk-
er into pretending to be a lonely,
horny lady trucker named "Candy
Cane" sustains a nice comic rhythm—
and the moment where the brothers
realize the phony blind date they've
set up between Rusty and Candy has
come to a horrifying end packs a sick,
satisfying jolt. (Imagine *Ghost World* if
Steve Buscemi turned out to be a serial
killer instead of a collector of vintage
blues records.)

All truckered out

It's all downhill from there, though,
as Rusty Nail begins terrorizing the



Starring Paul Walker, Leelee Sobieski and Steve Zahn in *Joy Ride*

two brothers (and eventually Walk-
er's girlfriend Leelee Sobieski), forc-
ing them to do everything from
walk into a diner completely naked
to beg for their lives as his truck
crushes their car against a tree. The
frustrating thing isn't so much that
these various tortures require Rusty
to display an almost supernatural
ability to predict how Zahn and
Walker will react and which road
they'll drive down in any given situ-
ation; it's that the scriptwriters have
obviously settled for making Rusty
into a plot device instead of a char-
acter—a creepy disembodied voice
on the CB radio who sets up lots of
"scary" situations but whose motives
for doing so are impossible to figure
out. (Is he trying to humiliate them

or kill them? Why doesn't he kill
them when he has the chance and
then go desperately gunning for
them later on in a situation where
he'll have plenty of witnesses?)

By the time Rusty has kidnapped
Sobieski and is rigging up a ridicu-
lously elaborate booby trap to keep
intruders out of her motel room,
you'll be yearning for the no-frills
villainy of J.T. Walsh's evil trucker
from *Breakdown*. Dahl, who directed
Walsh in *Red Rock West* and *The Last
Seduction*, was probably yearning for
him too. ☉

Joy Ride

Directed by John Dahl • Starring Paul
Walker, Steve Zahn and Leelee
Sobieski • Opens Fri, Oct 5

And then there were nuns

Sound of Music moves up slightly on our list of favourite things

By DAN RUBINSTEIN

Say what you will about the cult-pleasing acting and singing abilities of Julie Andrews, about schmaltzy film adaptations of schmaltzy stage musicals, about prescribed audience participation masquerading as spontaneity: any event where nuns duck out to the sidewalk for a smoke at intermission contains at least some small measure of cool.

Okay, so there were no real nuns sucking down tobacco under the Gameau marquee that drizzly Tues-

day night at the preview fundraising screening of the *Sing-a-Long Sound of Music*. (Although you never know....) But the sight of women wearing habits puffing away was incongruous and amusing enough to make me smile genuinely, to convince me not to dash out the door and skip the second half of the flick, to return to my seat and see for myself if there actually were any Nazi thugs involved in what appeared to be a straightforward love story.

I'd never seen *The Sound of Music* before witnessing the sing-a-long adaptation a few days

musical
preVUE

ago. This cultural failing surely changed my visit to Salzburg, Austria six years ago. Had I seen the movie beforehand, I no doubt would have signed up for one of those ubiquitous and, at the time, baffling *Sound of Music* sightseeing tours instead of

wasting my days in that beautiful city wandering around majestic castles and drinking coffee in opulent cafés. My loss, I suppose.

A phenomenon that began in London in 1999—something else we have the Brits to thank for—this new karaoke-infused *Sound of Music* is essentially the same old Technicolor print of the 1965 film with subtitles providing the lyrics to all the songs at the bottom of the screen. Audiences are encouraged to join in, to come to theatres dressed as characters (or inanimate objects) from the film, to cheer Julie Andrews, to boo the Nazis (should they ever appear), to hiss the baroness and to shout out random witticisms. (Yell, "Look behind you!" for example, when you know Julie's about to turn around.) Basically, they're told to make like they're at the *Rocky Horror Picture Show*, minus the transvestite references. (Although looking at some of those alleged nuns....)

Trapp dancing

The atmosphere at Edmonton's debut of the production felt muted and tranquil considering all the reports I'd read of packed and raucous screenings at the original theatre in London's West End and spinoff stops in New York, San Fran and Toronto. But there were nuns, children dressed as the Von Trapp kids and a mistress of ceremony in pigtails and a ruffled blouse who instructed us how to use

the interactive loot bags we were given at the entrance. I must confess, I didn't giggle at the jokes that accompanied her commands—but since they all required an intimate knowledge of the film, that was understandable. And besides, it's not unusual for me to not get it. Thankfully, the costume parade and judging that will take place at each screening passed quickly—eight of the 10 finalists were nuns, for God's sake—and the house lights dimmed.

My effort to remain cynical throughout the entire night was countered by the friends sitting beside me. They were there with their daughter, who sat in the front row with her friends and sang loud and proud. Likewise, a few rows back, her parents waved their edelweiss at the appropriate moments, they popped their poppers, they booed, they hissed, they remembered watching *The Sound of Music* for the first time when they

were young. In short, they showed that singing along to a classic musical is just good, clean, innocent fun—what the fuck is wrong with that?

Still, my jaded contempt for things wholesome and sanitized percolated up several times throughout the film. When I sensed that somebody onscreen was about to burp into song (a frequent occurrence) couldn't stop myself from grimacing (a facial expression instigated by a feeling of deep, guttural dread). Certain plot developments—it took just one song from his kids for Captain Von Trapp to miraculously stop being such a cold-hearted jerk—got to me. Some of the elaborate musical numbers—kids doing puppetry that'd make Ronnie Burket jealous, for instance—were just too absurd. And why the hell do they have to repeat each song three or four times? I mean, once is enough. I get the point. Fine, the hills are alive with the sound of music. She likes kittens and mittens and has many more favourite things. And goodbye farewell, auf Wiedersehen already.

Memory Lane

In an award-winning magazine piece he wrote for *The New Yorker* last year, Anthony Lane explored why *Sing-a-Long Sound of Music* and the original film have been so persistently popular since 1965. The late, great critic Pauline Kael may have called it a "sugar-coated lie that people seem to want to eat" in a review that got her fired from *McCall's*, but it won the Best Picture trophy at the 1966 Academy Awards. It "can perhaps be best read as the artistic equivalent of antifreeze," Lane writes. "It offered one of the last breaths of innocence in American cinema—after all, the same year saw female nudity in *The Pawnbroker*, and *Bonnie and Clyde* was only two years away."

This 21st-century appeal, then, is rooted in recollections of a more innocent era. Sounds legit. And even the historical revisionism in the film ("If the Nazis' worst crime had indeed been to hang swastikas over people's doorways," Lane observed, "the twentieth century would have been somewhat easier to bear") may get the kids asking questions amidst all their singing. And even if that doesn't happen, then surely they'll be asking Mommy and Daddy why those nice nuns are outside smoking if cigarettes are supposed to be so unhealthy? ☺

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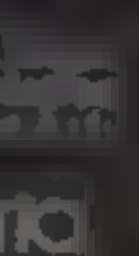
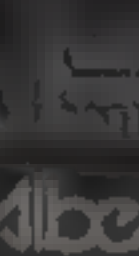
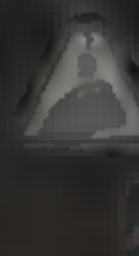
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Zoolander: definitely not a fashion "don't"

Ben Stiller
variously spoofs
the "really, really
good-looking" set
JOSEF BRAUN

gle scene that allows Stiller or his company to indulge in anything other than hugely satisfying, surprisingly uncompromising, finely-tuned and—that rarest of qualities in mainstream movies—adult-oriented entertainment.

Ready to care

Now, making fun of the fashion industry in and of itself has proven futile plenty of times in the past with films such as the thematically bumbling

comedy
reVUE

Ready to Wear or Denys Arcand's mostly redundant *Stardom* (and the industry already makes a point of frequently parodying itself, in case you haven't noticed)—which is why *Zoolander* only uses this conceit as a launching pad for a multitude of other diversions, each a little wilder than the last. Stiller's character began as a bit he developed for the 1996 VH1/Vogue Fashion Awards with MTV Movie Awards writer/producer Drake Sather, who, along with Stiller and John Hamburg, wrote *Zoolander's* screenplay. The character makes an ideal comic protagonist because (a) besides being, as Derek matter-of-factly puts it, "really, really good-looking," he's just really, really funny; (b) he's such an idiot that a clever writer can rope him into almost any kind of improbable scenario and make us buy into it, and (c) he's so arrogant and self-obsessed that

he places himself in as many awkward situations as others force him into.

I do feel reluctant, however, to tell you too much about what actually goes on in *Zoolander* for fear of spoiling its near-constant surprises. (But it might be worth mentioning that the film has probably the best orgy scene in a movie ever.) Let's just say that, unlike virtually every *Saturday Night Live* sketch-turned-feature, *Zoolander* doesn't collapse under the weight of its attempts at making a solid gag into a coherent plot. Why? Because, basically, there is no coherent plot. Only the ultimate resolution falls into predictability and gives the film any sense of closure.

Crusty, the clown

Stiller, in each of his creative roles, makes excellent use of several crusty Hollywood movie conventions, doing so in a way that satirizes them while still revealing a genuine love for them that avoids winky irony. For example, *Zoolander* contains a mountain of star cameos, yet instead of simply using celebrities to make obvious reference jokes or show off the director's famous buddies, the cameos in *Zoolander* (besides being a fundamental part of the story's backdrop) are thrown in with

an amusing lack of self-awareness, almost as though celebrities were the only extras the casting agency could find. (Not to mention the fact that Billy Zane's cameo is just about the best thing he's ever done, and Vince Vaughn gives a perfect performance by never speaking a word and hardly even using his facial muscles.)

I found *Zoolander* so enjoyable that even Will Ferrell—playing a megalomaniacal designer who looks like a cross between Malcolm

McLaren and that spiky-haired dancer from the Prodigy—didn't drive me crazy like he usually does. As Nigel Tufnel once said, "There's a fine line between stupid and clever," and *Zoolander*, easily the best mainstream comedy since *Best in Show*, dances all over it with panache to spare. **D**

Zoolander

Directed by Ben Stiller • Starring Ben Stiller, Christine Taylor, Owen Wilson and Jerry Stiller • Now playing



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-Rex Reed,
THE NEW YORK TIMES

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FILMWEEKLY

NEW THIS WEEK

Joy Ride (CO, FP) Paul Walker, Steve Zahn and Leelee Sobieski star in *Red Rock West* director John Dahl's road-trip thriller about two brothers who earn the wrath of a psychotic, murderous trucker as a result of a prank they play on him over a CB radio.

Max Keeble's Big Move (CO, FP) Alex D. Linz, Larry Miller, Robert Carradine and Nora Dunn star in *Muppets in Space* director Tim Hill's children's comedy about a nerdy 7th-grader who, mistakenly believing his family is about to move out of town, spends the next school day misbehaving and telling off bullies, thinking he won't have to live with the consequences.

Serendipity (CO, FP, GR) John Cusack, Kate Beckinsale, Jeremy Piven and Molly Shannon star in *Town and Country* director Peter Chelsom's romantic comedy about a young couple who meet, fall in love and then part company in order to test the woman's belief that if they are meant to be together, they will meet again.

Signs and Wonders (M) Stellan Skarsgård, Charlotte Rampling and Deborah Kara Unger star in *Sunday* director Jonathan Nossiter's arty drama about a businessman whose habit of interpreting small events as deeply significant omens causes him to embark on an extramarital affair, leave his wife and later attempt a reconciliation. *Zeidler Hall, The Citadel*; Fri-Sun, Oct 5-7, 7 and 9pm

The Sound of Music (GA) Julie Andrews and Christopher Plummer star in this interactive version of *West Side Story* director Robert Wise's beloved 1965 musical about a wealthy, emotionally distant widower who finds himself falling in love with the nun he has hired to be his children's governess. Songs by Richard Rodgers and Oscar Hammerstein II.

Training Day (CO, FP) Denzel Washington and Ethan Hawke star in *Bait* director Antoine Fuqua's crime drama about a rookie undercover cop in Los Angeles who spends his first day on the job getting a lesson in street ethics from a flamboyant, thoroughly corrupt veteran policeman.

FIRST-RUN MOVIES

American Outlaws (CO) Colin Farrell, Scott Caan, Ali Larter, Kathy Bates and Timothy Dalton star in *Flubber* director Les Mayfield's light-hearted, youth-centric retelling of the legend of bank-robbing brothers Frank and Jesse James.

American Pie 2 (CO, FP) Jason Biggs, Shannon Elizabeth, Chris Klein, Alyson Hannigan, Mena Suvari, Tara Reid and Eugene Levy star in *Say It Isn't So* director J.B. Rogers's sequel to the hit 1999 comedy, in which a group of young friends just out of high school experience a second helping of outrageous sexual adventures.

Atlantis: The Lost Empire (CO) The voices of Michael J. Fox, James Garner, Claudia Christian and Mark Hamill are featured in *Beauty and the Beast* co-directors Gary Trousdale and Kirk Wise's animated adventure about a young turn-of-the-century explorer who embarks upon a submarine mission to find the lost city of Atlantis.

Captain Corelli's Mandolin (CO) Nicolas Cage, Penélope Cruz, Christian Bale and John Hurt star in *Shakespeare in Love* director John Madden's wartime romance about a sensitive Italian soldier who falls in love with the fiancée of a local fisherman while stationed on the Greek island of Cephalonia. Based on the novel by Louis de Bernières.

China: The Panda Adventure (SC) Dominick and Eugene director Robert M. Young's IMAX documentary about Ruth Harkness's work with giant pandas in the remote forests of China.

Don't Say a Word (CO, GR) Michael Douglas, Brittany Murphy, Sean Bean and Famke Janssen star in *Kiss the Girls* director Gary Fleder's thriller about a New York psychiatrist who is forced to extract a secret from a severely disturbed young woman in exchange for the return of his kidnapped daughter. Based on the novel by Andrew Klavan.

Ghost World (M) Ileana Duchi, Scarlett Johansson, Steve Buscemi and Ileana Douglas star in *Crumb* director Terry Zwigoff's adaptation of Daniel Clowes's graphic novel about a pair of cynical teenaged girls who gradually drift apart the summer following their graduation from high school.

The Glass House (CO, FP, GR) Leelee Sobieski, Diane Lane, Stellan Skarsgård and Bruce Dern star in director Daniel Sackheim's thriller about two teenage orphans who begin to suspect their new adoptive parents may have had something to do with the death of their mother and father.

Great North (SC) Martin J. Dignard and William Reeve's IMAX documentary about the harsh beauty of the northern regions of Canada and Sweden, and how those countries' indigenous peoples have adapted to life there.

Hardball (CO, FP) Keanu Reeves, Diane Lane and D.B. Sweeney star in *Varsity Blues* director Brian Robbins's inspirational sports drama about a compulsive gambler who finds redemption when he reluctantly agrees to take over as coach of an inner-city Little League baseball team.

Haunted Castle (SC) *Alien Adventure* director Ben Stassen's computer-animated 3-D IMAX film that follows a rock musician's journey through a creepy mansion.

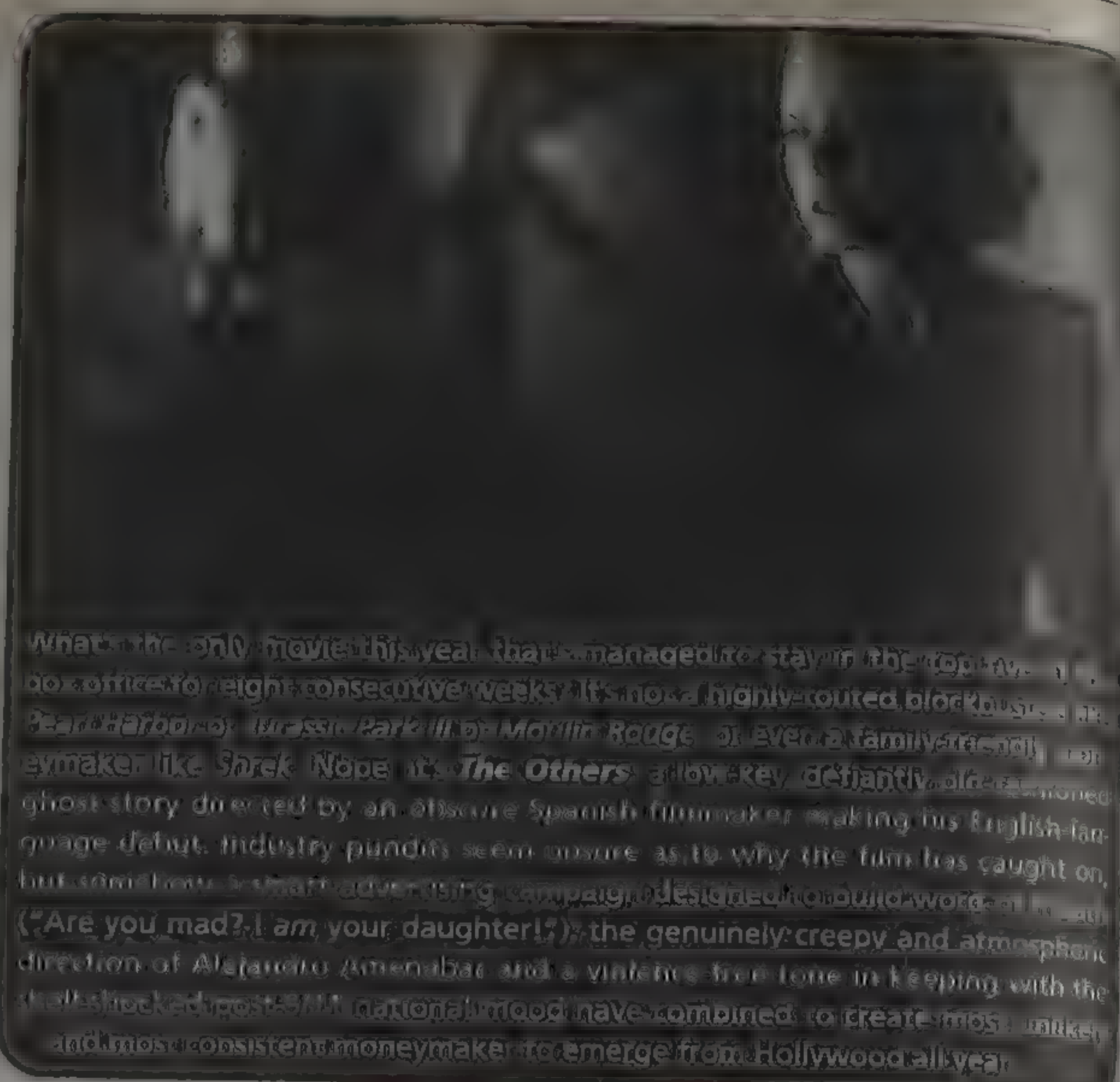
Hearts in Atlantis (CO, FP, P) Anthony Hopkins, Anton Yelchin, Hope Davis and David Morse star in *Snow Falling on Cedars* director Scott Hicks's adaptation of Stephen King's story "Low Men in Yellow Coats," about a fatherless boy who befriends a strange boarder in his house who believes a sinister team of mysterious men is out to get him. Screenplay by William Goldman.

Jeepers Creepers (GR) Justin Long, Gina Philips and Patricia Belcher star in *Powder* director Victor Salva's horror film about a brother and sister whose road trip home from college turns into a nightmare when they make a horrifying discovery in the basement of an abandoned church.

Jurassic Park III (GR) Sam Neill, William H. Macy and Téa Leoni star in *Jumanji* director Joe Johnston's latest installment in the popular adventure series, in which a group of wealthy thrill-seekers find themselves marooned on a dinosaur-infested island and must rely on a renowned paleontologist to guide them to safety.

The Musketeer (CO) Justin Chambers, Catherine Deneuve, Stephen Rea, Tim Roth and Mena Suvari star in *Timecop* director Peter Hyams's swashbuckler about the younger days of the Alexandre Dumas hero D'Artagnan and his search for revenge against his parents' murderers.

O (CO, GR) Mekhi Phifer, Julia Stiles and Josh Hartnett star in actor-turned-director Tim Blake Nelson's contemporary retelling of Shakespeare's *Othello*, in which a black high-school basketball star is convinced by his conniving best friend that his girlfriend is cheating on him.



What's the only movie this year that managed to stay in the top five for no fewer than eight consecutive weeks? It's now a highly-couted blockbuster. *Pearl Harbor* by director Michael Bay. Or even a familiar comedy money-maker like *Shrek*. Nope. It's *The Others*, a low-key, deftly directed ghost story directed by an obscure Spanish filmmaker making his English-language debut. Industry pundits seem unsure as to why the film has caught on, but somehow a shaft of advertising campaign, designed to build word-of-mouth ("Are you mad? I am your daughter!"), the genuinely creepy and atmospheric direction of Alejandro Amenábar and a violence-free tone in keeping with the post-9/11 national mood have combined to create most unlikely and most consistent money-maker to emerge from Hollywood all year.

The Others (CO, FP) Nicole Kidman, Christopher Eccleston and Fionnula Flanagan star in *Open Your Eyes* director Alejandro Amenábar's spooky thriller about a woman who moves into a remote mansion with her two sickly children, only to learn that the house may be haunted.

Planet of the Apes (CO) Mark Wahlberg, Tim Roth, Helena Bonham-Carter and Estella Warren star in *Sleepy Hollow* director Tim Burton's remake of the 1968 science fiction classic about an astronaut who lands on a planet where talking apes are the dominant species and humans serve as their slaves.

The Princess Diaries (FP, GR) Anne Hathaway, Julie Andrews, Hector Elizondo and Heather Matarazzo star in *Pretty Woman* director Garry Marshall's ugly-duckling comedy about a gawky New Yorker teenager who learns that she is actually the heir to the throne of the tiny European nation of Genovia. Based on the novel by Meg Cabot.

Rat Race (CO, FP) Rowan Atkinson, John Cleese, Whoopi Goldberg, Cuba Gooding Jr. and Jon Lovitz star in *Airplane!* director Jerry Zucker's manic farce about a group of hapless Las Vegas tourists competing to be the first to find two million dollars an eccentric casino owner has stashed in a hidden locker.

Rock Star (CO, FP) Mark Wahlberg, Jennifer Aniston, Timothy Olyphant and Timothy Spall star in *Mr. Holland's Opus* director Stephen Herek's crowd-pleasing comedy about a member of a heavy metal cover band who is hired to be the actual band's lead singer. Loosely based on the story of Tim "Ripper"

Owens, who joined Judas Priest in 1996

Rush Hour 2 (CO, FP) Jackie Chan, Chris Tucker and Zhang Ziyi star in director Brett Ratner's sequel to his 1998 action-comedy hit, in which motor-mouthed Detective Carter travels to Hong Kong with martial arts expert Detective Lee to battle a gang of counterfeiters.

Shrek (CO) The voices of Mike Myers, Eddie Murphy, Cameron Diaz and John Lithgow are featured in this irreverent computer-animated fairytale spoof about a grumpy ogre who is hired by a despotic king to save a princess from a fire-breathing dragon.

Zoolander (CO, FP) Ben Stiller (who also directed and co-wrote the script), Owen Wilson, Will Ferrell and Milla Jovovich star in this wacky comedy about a shallow, none-too-bright male model who becomes mixed up in a CIA plot to assassinate the president of Malaysia

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Jeepers Creepers (14A) 90min Violent and Gruesome Scenes	7:10
O (18A) 90min	9:40
3 Glass House (14A) 106min	1:40, 4:10, 6:30, 9:30
4 Don't Say A Word (14A) 111min Violent Scenes	1:30, 4:00, 6:50, 9:20
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Fri Tue Wed Thu 7:10 9:25
Sat Sun Mon 12:45 2:40 4:35 7:10 9:25

TRAINING DAY (18A) No passes
Fri Tue Wed Thu 7:00 9:45
Sat Sun Mon 1:15 4:15 7:00 9:45

ZOOLANDER (14A) Fri Tue Wed Thu 7:20 9:35
Sat Sun Mon 1:30 4:00 7:20 9:35

GATEWAY

HARDBALL (PG) Coarse language
Fri Sat Sun Mon 1:30 4:00 7:10 9:30 Tue Wed Thu 7:10 9:30

HEARTS IN ATLANTIS (PG)
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Fri Sat Sun Mon 1:20 3:45 6:50 9:10 Tue Wed Thu 6:50 9:10

THE OTHERS (PG) Frightening scenes throughout
Fri Sat Sun Mon 1:40 4:10 7:15 9:40 Tue Wed Thu 7:15 9:40

THE PRINCESS DIARIES (G)
Fri Sat Sun Mon 1:10 3:50 6:45 Tue Wed Thu 6:45

RAT RACE (PG) Coarse language.
Fri Sat Sun Mon 1:50 4:15 6:55 9:20 Tue Wed 6:55 9:20 Thu 9:20

ROCK STAR (14A)
Coarse language, suggestive scenes. 9:15

TRAINING DAY (18A) No passes
Fri Sat Sun Mon 1:00 1:45 3:40 4:30 7:00 7:20 9:35 10:00
Tue Wed Thu 7:00 7:20 9:35 10:00

ZOOLANDER (14A) Fri Sat Sun Mon 2:00 4:20 7:30 9:50
Tue Wed Thu 7:30 9:50

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ZOOLANDER (14A)
Fri Tue Wed Thu 7:00 9:15
Sat Sun Mon 2:45 4:45 7:00 9:15

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AMERICAN PIE 2 (18A)
Crude sexual content throughout.
THX Fri Sat Sun Mon Tue Thu 2:00 5:00 8:00 10:45
Wed 2:00 5:00 10:45

CHINA: THE PANDA ADVENTURE (G) IMAX 2D.
1:30 5:00 7:20 9:30

THE GLASS HOUSE (14A)
THX 1:15 4:15 7:45 10:20

GREAT NORTH (G)
12:30 4:00 8:30

HARDBALL (PG) Coarse language.
THX Fri Sat Sun Mon Tue Wed Thu 12:40 3:20 6:40 9:15
Sat 12:40 3:20 9:20

HAUNTED CASTLE (PG) IMAX 3D.
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THX 12:50 3:30 6:45 9:40

JOY RIDE (14A) No passes. Coarse language.
THX 1:20 3:50 7:15 10:10

MAX KEEBLE'S BIG MOVE (PG)
THX 12:30 2:40 4:50 7:10 9:30

ROCK STAR (14A) Coarse language, suggestive scenes.
THX 1:50 4:40 7:40 10:15

RUSH HOUR 2 (PG) Coarse language.
THX 1:45 4:45 7:50 10:40

TRAINING DAY (18A) No passes
THX Fri Sat Sun Mon Tue Thu 1:00
1:30 4:00 4:30 7:00 7:30 10:00 10:30
Wed 1:00 1:30 4:00 4:30 7:00 7:30 10:30

ZOOLANDER (14A)
THX 1:10 1:40 3:40 4:10 6:50 9:20 9:50

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★★★★★
Liz Brown, TORONTO SUN

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Roger Ebert, CHICAGO SUN TIMES

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The secret policeman's ball

Innocent rookie gets corrupt veteran in powerful training Day

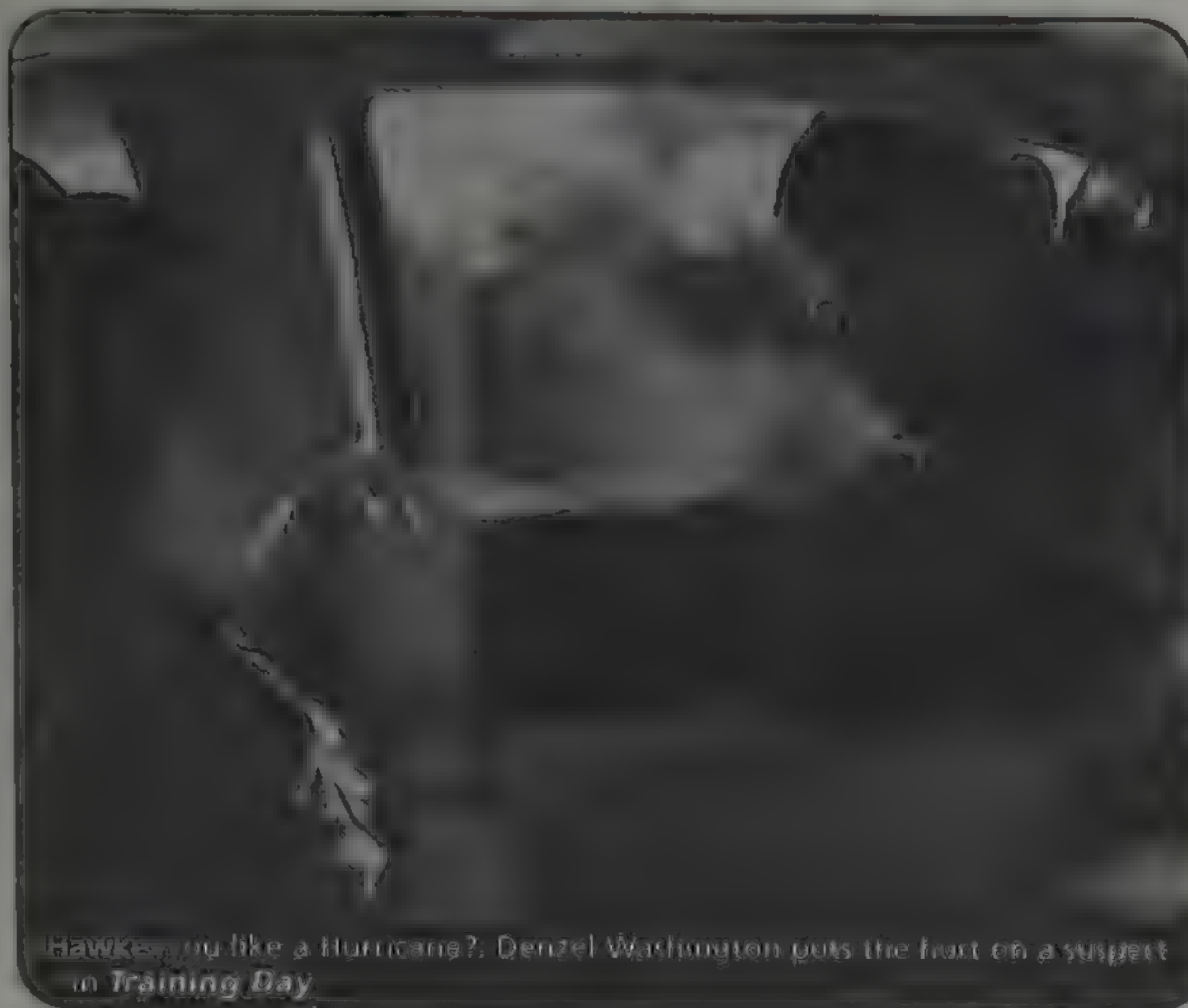
WAYNE ARTHURSON

Karma. That's the underlying theme of *Training Day*, the new cop thriller starring Denzel Washington and Ethan Hawke. Get any publicity that says this movie is about war in the inner city—between drug dealers, residents and the police—or the blurring of the line dividing legality and corruption; the simple message is about karma. If you constantly emit negative energy into the world, then the world will reply in kind. If you're more positive, then... well, you get the idea.

Training Day starts and ends in the same location, the sweet suburban home of rookie cop Jake Hoyt (Hawke), but in the 24-hour period covered by the film we travel many miles. In the beginning, Hoyt's home is the picture of domestic bliss.

He's a young cop on the rise with a beautiful wife nursing their newborn baby. Hoyt has every reason to be as fortunate because he's been given the opportunity to join the top narcotics unit in the city, a unit headed by Sgt. Alonzo Harris (Washington). But the rookie has only 24 hours to prove himself to the veteran and, in that time, his life and his attitude towards truth and justice will be changed—to a point. Hawke's wide-eyed innocence is ideal for this character and, surprisingly, he holds his own opposite Washington. (Other surprise performances include cameos by recording artists Macy Gray, Snoop Dogg and Dr. Dre.)

But this is Denzel's movie. He's the driving force behind the film and he's simply brilliant, disappearing completely into Sgt. Harris. We like



Hawke, you like a Hurricane? Denzel Washington puts the heat on a suspect in *Training Day*

him, we hate him, but mostly, we fear him. It's refreshing to see an A-list actor take on such a part because Sgt.

Harris, despite his charisma and success as a cop, is not a nice person. At first, we believe him to be the tough superior, giving his rookie charge a hard time because the streets are hard. And as the movie develops, we are sucked into his world of blurred lines and see how he justifies his moral choice. Harris's methods are questionable, but he gets the job done. "You have to decide if you're a sheep or a wolf," he tells his partner. "If you want to go to the grave or if you want to go home."

Really, really mean streets

We buy into his logic because the world created by screenwriter David Ayer (*U-571*) and director Antoine Fuqua (*The Replacement Killers*) is a dangerous one. Death, in the embodiment of menacing, muscle-bound, tattooed gang members, lurks on every corner and in every kitchen—

and even the people the police are trying to protect wish them dead. Fuqua creates a slow intensity in his scenes and resists the temptation to overdo the danger, instead letting the reality of the inner city drive the message home. The strength of the script, in which every early scene and side comment is key to future plot development, is in its gritty realism and the way it slowly reveals the true nature of Washington's character. Together with Hoyt, we learn the truth: Sgt. Alonzo Harris isn't just a cop crossing the line for justice, he's self-centred, evil and dangerous, even more so than the gang-bangers on the street.

And that's where the theme of karma comes into play, especially in the film's *deus ex machina* resolution. But even without the karma angle, this is a superior thriller, powered by a tight script and Washington's outstanding performance. **D**

Training Day

Directed by Antoine Fuqua • Starring Denzel Washington and Ethan Hawke
• Opens Fri, Oct 5

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CINEMA CITY 12 3633-99 STREET 463-5481

SHOWING AT BOTH CINEMAS

Showtimes for FRI, October 5 - THU, October 11, 2001

THE SCORE (14A)
Sat Sun 11:10 Daily 1:50 4:25 7:10 9:50 Midnight Fri Sat only 12:20

PEARL HARBOR (PG) Violent scenes
Daily 1:45 4:40 7:40 Midnight Fri/Sat only 11:15

LEGALLY BLONDE (PG) Suggestive language
Sat Sun 11:25 Daily 1:45 4:40 7:20 9:55 Midnight Fri Sat only 12:15

CATS AND DOGS (G)
Sat-Sun 12:00 Daily 2:20 4:50 7:15 9:25
Midnight Fri Sat only 11:40

BUBBLE BOY (14A) Content may offend
Sat-Sun 11:55 Daily 2:00 4:35 7:20 9:20 Midnight Fri Sat only 11:35

KISS OF THE DRAGON (18A) Brutal violence
Sat Sun 11:50 Daily 2:35 4:55 7:40 10:05 Midnight Fri Sat only 12:25

THE FAST AND THE FURIOUS (14A) Sat Sun 11:30
Daily 2:25 4:45 7:45 10:10 Midnight Fri Sat only 12:30

DR. DOLITTLE 2 (PG) Sat Sun 11:35 Daily 2:05 4:20 7:30 9:30
Midnight Fri Sat only 11:45

SPY KIDS (PG) Sat Sun 12:05 Daily 2:10 5:05

SWORDFISH (18A) Daily 7:35 10:20 Midnight Fri Sat only 12:35

LARA CROFT: TOMB RAIDER (18A) Not suitable for young children
Sat Sun 11:20 Daily 1:55 4:30 7:25 10:00 Midnight Fri Sat only 12:30

A.I.: ARTIFICIAL INTELLIGENCE (14A) Daily 4:05 7:05

SCARY MOVIE 2 (18A) Crude sexual content
Sat Sun 11:40 Daily 2:10 10:15 Midnight Fri Sat only 12:10

A KNIGHT'S TALE (PG) Daily 1:10 4:10 7:00 9:45 Midnight Fri Sat only 12:20

CINEPLEX ODEON CINEMAS

TALKING MOVIE LISTINGS 444-5468

Showtimes for Friday October 5 - Thursday October 11, 2001

EATON CENTRE CINEMAS
10100 Phase II, 10200-102 Ave. 421-7020

AMERICAN PIE 2 18A
Crude sexual content throughout
Daily 4:20 9:40

CAPTAIN CORELLI'S MANDOLIN 14A
Violent scenes
DTS Digital Daily 1:30 6:30

DON'T SAY A WORD 14A
Violent scenes, DTS Digital, No passes
Daily 2:10 4:50 7:30 10:10

THE GLASS HOUSE 14A
DTS Digital, Daily 4:40 9:10

JOY RIDE 14A
Coarse language, DTS Digital, No passes
Daily 1:20 4:00 7:10 9:30

MAX KEEBLE'S BIG MOVE PG
DTS Digital, Daily 1:10 3:20 7:00 9:00

THE MUSKETEER PG
DTS Digital, Daily 4:10 9:20

THE OTHERS 18A
DTS Digital, Daily 1:50 6:50

THE OTHERS PG
Frightening scenes throughout
DTS Digital, Daily 2:20 5:00 7:40 9:50

MOCK STAR 14A
Coarse language, suggestive scenes
DTS Digital, Daily 1:40 6:40

SERENDIPITY PG
DTS Digital, No passes
Daily 2:00 4:30 7:20 10:00

TRAINING DAY 18A
DTS Digital, Daily 1:00 3:40 7:45 10:20

WEST MALL 8
West Edmonton Mall, Phase III Entrance 2 444-1029

AMERICAN OUTLAWS PG
DTS Digital
Fri Mon 2:30 4:50 7:10 9:40
Tue-Thu 7:10 9:40

DON'T SAY A WORD 14A
Violent scenes, DTS Digital, No passes
On 2 screens, Fri-Mon 1:40 2:40 4:10 5:10 6:40 7:35 9:10 10:00
Tue-Thu 6:40 7:35 9:10 10:00

JEEPERS CREEPERS 14A
Violent and gruesome scenes, DTS Digital
Fri-Mon 4:20 9:20 Tue-Thu 9:20

THE MUSKETEER PG
DTS Digital, Fri-Mon 2:00 5:00 7:20 10:10
Tue-Thu 7:20 10:10

THE OTHERS PG
Frightening scenes throughout
DTS Digital, Fri-Mon 2:10 4:40 7:00 9:30
Tue-Thu 7:00 9:30

THE PRINCESS DIARIES G
DTS Digital, Fri-Mon 1:50 6:30 Tue-Thu 6:30

SERENDIPITY PG
DTS Digital, No passes, On 2 screens
Fri-Mon 1:30 2:20 3:35 4:30 5:40 6:50 7:45 9:00 9:50 Tue-Thu 6:50 9:00 9:50

SOUTH EDMONTON COMMON
1525-99 STREET 438-0505

AMERICAN PIE 2 18A
Crude sexual content throughout
DTS Digital, Daily 2:15 4:30 7:40 10:10

CAPTAIN CORELLI'S MANDOLIN 14A
Violent scenes, DTS Digital
Daily 1:50 5:20 8:30

DON'T SAY A WORD 14A
Violent scenes, No passes, On 2 screens
THX Daily 1:10 3:50 6:50 9:40
DTS Digital, Daily 2:10 4:50 7:50 10:30

THE GLASS HOUSE 14A
DTS Digital, Daily 1:45 4:25 7:15 9:45

JOY RIDE 14A
Coarse language, No passes
THX Daily 2:30 5:00 7:45 10:15
DTS Digital, Daily 1:30 4:00 7:00 9:30

MAX KEEBLE'S BIG MOVE PG
DTS Digital, Daily 12:40 2:40 4:40 6:45 9:00

THE MUSKETEER PG
On 2 screens, DTS Digital
Daily 12:50 1:40 4:10 5:30 7:20 8:00 10:00

PLANET OF THE APES 18A
DTS Digital, Daily 3:15 10:25

PLANET OF THE APES PG
Frightening scenes, DTS Digital
Fri Sun-Thu 1:20 4:15 6:55 9:35
SAT 1:20 4:15 9:35

w/ BANDITS PG
Sneak preview, SAT 7:00

RUSH HOUR 2 PG
Coarse language, DTS Digital
Daily 2:20 4:45 7:10 9:20

SERENDIPITY PG
No passes, On 2 screens
THX Daily 12:30 2:00 2:50 4:20 5:10 6:40 7:30 9:10 9:50
DTS Digital, Daily 1:00 3:20 5:40 8:10 10:20

SHREK PG
DTS Digital, Daily 1:15 3:30 6:30 8:50

CLAREVIEW TOWN CENTRE
4217-137th Avenue 472-7600

DON'T SAY A WORD 14A
Violent scenes, DTS Digital, No passes
Fri-Mon 1:00 4:00 7:40 10:10
Tue-Thu 1:30 4:10 7:40 10:10

THE GLASS HOUSE 14A
DTS Digital, Daily 1:10 6:40

HEARTS IN ATLANTIS PG
Mature theme, not suitable for younger children
DTS Digital, Fri Sun-Mon 12:40 3:30 7:30 9:50
Sat 12:40 3:30 9:50 Tue-Thu 1:50 4:50 7:30 9:50
w/ BANDITS PG
DTS Digital, Sneak preview, Sat 7:00

JOY RIDE 14A
Coarse language, DTS Digital, No passes
Fri-Mon 12:50 3:40 7:00 10:20
Tue-Thu 1:40 4:00 7:00 10:20

MAX KEEBLE'S BIG MOVE PG
DTS Digital, Fri-Mon 12:10 2:20 4:40 6:50 9:00
Tue-Thu 2:20 4:40 6:50 9:00

THE MUSKETEER PG
DTS Digital, Fri-Mon 4:10 9:20 Tue-Thu 3:30 9:20

THE OTHERS PG
Frightening scenes throughout
DTS Digital, Daily 1:20 6:30

RUSH HOUR 2 PG
Coarse language, DTS Digital, Fri-Mon 4:20 9:10
Tue-Thu 3:40 9:10

SERENDIPITY PG
DTS Digital, No passes, Fri-Mon 12:00 2:10 4:30 7:20 9:30

TRAINING DAY 18A
DTS Digital, No passes, On 2 screens
Fri-Mon 12:30 3:50 7:10 10:00
Tue-Thu 1:00 3:50 7:10 10:00

TOOLAN 14A
DTS Digital, Fri-Mon 12:20 2:30 4:50 7:15 9:40
Tue-Thu 2:00 4:20 7:15 9:40

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PHASE I, ENTRANCE 44

CATS AND DOGS G
Daily 2:00 4:15 7:00 9:15

DR. DOLITTLE 2 PG
Daily 2:20 4:40 7:15 9:30

THE FAST AND THE FURIOUS 14A
Daily 2:30 4:50 7:45 10:00

LEGALLY BLONDE PG
Suggestive language, Daily 2:10 4:30 7:30 10:10

PEARL HARBOR PG
Violent scenes, Daily 1:45 5:20 9:00

THE SCORE 14A
Daily 2:40 6:45 9:45

VILLAGE TREE CINEMAS 459-1846

Gervais Rd. St. Albert Trail St. Albert

AMERICAN OUTLAWS PG
Fri-Mon 9:00

ATLANTIS: THE LOST EMPIRE PG
Fri Tue-Thu 6:45
Sat-Mon 1:45 4:30 6:45

HARDBALL PG
Coarse language, Fri 7:00 9:30
Sat-Mon 1:15 3:30 7:00 9:30 Tue-Thu 7:00

JOY RIDE 14A
Coarse language, No passes, On 2 screens
Fri 7:30 10:00 Sat-Mon 1:00 4:00 7:30 10:00
Tue-Thu 7:30

MAX KEEBLE'S BIG MOVE PG
Fri 7:15 9:30
Sat-Mon 12:30 2:45 5:00 7:15 9:30 Tue-Thu 7:15

THE MUSKETEER PG
Fri 6:30 8:45
Sat-Mon 1:15 3:30 6:30 8:45
Tue-Thu 6:30

THE OTHERS PG
Frightening scenes throughout
Fri 6:45 9:15
Sat-Mon 12:45 3:15 6:45 9:15
Tue-Thu 6:45

RAT RACE PG
Coarse language
Fri 6:45 9:15
Sat-Mon 1:00 3:45 6:45 9:15
Tue-Thu 6:45

SHREK PG
Fri 6:30 8:45
Sat-Mon 12:30 3:00 6:30 8:45
Tue-Thu 6:30

TRAINING DAY 18A
No passes, On 2 screens
Fri 7:00 9:45
Sat-Mon 1:30 4:15 7:00 9:45
Tue-Thu 7:00

ZOOLANDER 14A
Fri 7:30 10:00
Sat-Mon 1:30 3:45 7:30 10:00
Tue-Thu 7:30

Chance favours the poorly prepared

Utterly fraudulent *Serendipity* is one of the worst films of the year

By JOSEF BRAUN

Boy meets girl; boy loses girl in a little game of chance in the elevator system of the Waldorf Astoria Hotel; boy and girl both then spend the next seven years distracted and mopey and ruining the lives of other lovers in their obsession with the one that got away. That's a basic rundown of Peter Chelsom's *Serendipity*, whose star-crossed lovers are played by John Cusack and Kate Beckinsale. *Serendipity* is supposed to be a romantic comedy, but in fact not only is it not romantic, but for 98 per cent of its often painful duration it's not even remotely comical either (at least not intentionally).

Serendipity is not about romance at all; we see only the briefest and most perfunctory slice of that one "unforgettable" night shared by our two protagonists—previously strangers to one another—as they eat ice cream, go ice skating and such. The film's true subject is destiny—not destiny itself, but rather how the most banal of New Age philosophers graft notions of destiny upon our lives. *Serendipity* is

one of those films—like the forthcoming, frightful-looking 'N Sync vehicle *On the Line*—that tell us there is but one person out there whom we are meant to be with, and if we never find them (or if we're not alert to the whimsical little clues to their location destiny drops in our paths) we'll spend the rest of our lives having our souls slowly corroded by a nagging feeling of incompleteness and fatal compromise. Is this meant to be inspiring? Unfortunately, yes. Completely contrary to its intentions, *Serendipity* manages to be both totally depressing and infuriatingly false.

romance
reVUE

Taxi contriver

Serendipity feels like bad advertising: every line of dialogue, every flashy frame of the film comes across more as the result of diligent market research into what makes a box office hit or a best-selling self-help book than the heartfelt creation of a soul-baring team of artistic collaborators. Chelsom and company force-feed us with empty cues to laugh and cry, all the while saying, "But you love this stuff, don't you?" Lazily put together, oddly nonsensical (when Cusack walks out of a cab just as Beckinsale is getting into one, that's not serendipity, folks—that's hack screenwriting) and unintentionally harrowing (both of the lovers are

incredibly cruel to the quite thoughtful and kind people who genuinely fall in love with them), this film has no centre, no soul—no heart, as it were, for us to identify with on any meaningful level. Instead, it merely evokes past hits of its genre as a kind of sub-conscious pacifier.

That's the meat of it, anyway. The usually likable Cusack once again plays the befuddled asshole (yes, even more of an asshole than the one he played in *High Fidelity*, if you can believe it) but is given little to do that would endear him to us (that's adoring best buddy Jeremy Piven's job, I guess). And pouting Beckinsale, the latest and by far the most vacant recent British import to Hollywood, models some MOR fashions and does lots of soft-rock-video walking in the rain. (Beckinsale, who was also at the centre of a love triangle in *Pearl Harbor*, has the dishonour of starring in the two worst films of 2001—not to mention the two most appallingly fraudulent ones.)

Eugene, you genius

But thank goodness for Eugene

Levy's cameo as a Bloomingdale's clerk with bite. Levy, happily cashing his cheques from the *American Pie* franchise, is getting hired by Hollywood with increasing frequency to spice up horrible movies. His comic talents are always kept on simmer in these films, of course (any SCTV fan has seen all these bits before), but his indefinable goofy charm is entirely welcome nonetheless. Things also get slightly entertaining during the film's last third when Cusack and Piven go to their greatest extremes to hunt down Beckinsale right on the very

eve of Cusack's wedding to some poor shmuck. I suppose it just becomes mildly amusing for a few minutes to see Cusack act—as Piven's character himself gleefully notes—like such a jackass. Trust *Serendipity* to find its best moments rife with ugly cynicism—they are the only ones in the film that contain even a grain of truth. ☹

Serendipity

Directed by Peter Chelsom •

Starring John Cusack, Kate Beckinsale,

Molly Shannon and Jeremy Piven •

Opens Fri, Oct 5

The frightening Irish

Characters, not ghost stories, are what matter in *The Weir*

By PAUL MATWYCHUK

Everyone thinks ghost stories are supposed to be spooky and scary, but the best ones—or at least the ones that tend to linger the longest in people's imaginations, including such recent

examples as *The Sixth Sense* and *The Others*—are mostly just sad. There's something about the notion of someone's soul wandering around inside a crumbling old building for years and years and years, perhaps without even realizing that they're dead, that's just about the height of loneliness.

Irish playwright prodigy Conor McPherson's *The Weir* belongs to this same tradition. Four ghost stories get told over the course of the play, most of them quite creepy (especially a thoroughly unsettling tale involving a rainy night, a poorly attended funeral and a pair of half-drunk gravediggers), but what you remember most about this play after you've seen it are the characters who tell them. The action is set in a remote, somewhat decrepit

Irish pub (David Belke's intentionally shabby-looking set, thankfully, is the furthest thing you can think of from Disneyworld pubs like O'Byrne's and Ceili's) where a small group of locals are making their nightly appearance. There's Jack (Ray Hunt), a jocular sort whose cheerful demeanour disguises a very lonely soul; Jim (Brian Copping), who is that rarest of creatures: a non-garrulous Irishman; and Finbar (David Ley), a successful businessman and the only married man in the bunch whom the half-envious, half-contemptuous Jack obviously loathes.

Much of the play consists of little more than small talk between these three men, Brendan the barman (David McNally) and Valerie (Coralie Cairns), a newcomer to the area whose arrival at the bar on Finbar's arm subconsciously reminds the men of how solitary the lives they've chosen for themselves have turned out to be. On the night I saw the play, it took a little while for the cast to settle into a performing rhythm—the complicated negotiations by which each man would agree to buy the others various pints and bottles and "small ones," gossiping and ribbing each other all the while, didn't quite emerge as the dance shaped by years of habit and cus-

tom that it could have.

Dimming lessons

But once the storytelling begins, the play becomes quite captivating. Each of the actors takes care to remain in character as they deliver their tales—they all somehow resist what must have been an enormous temptation to turn on the charm and give these routines a few more stacy flourishes. We always feel like we're watching people talking in a pub, not actors doing *tour de force* monologues on a stage, although I probably could have done without the decision to make these speeches more atmospheric by gradually dimming the lights and turning up the "wind whistling outside the door" sound effects. (McPherson also refuses to play up the stereotype of the silver-tongued Irishman; his dialogue certainly has musical rhythms, but he tries not to give the characters too many crowd-pleasing "Irish" turns of phrase.)

Cairns does a particularly fine job with her big scene, in which Valerie describes getting a phone call from a person she believes was her dead daughter—afterwards, the mien assure her that her child is in a

happy place, but Cairns's account of the incident is so upsetting, you can see why Valerie finds it hard to take much solace from them. For me, though, the standout performance is Ray Hunt's turn as Jack. Part of my affection may be due to the fact that Jack's sense of humour reminded me so much of my own grandfather's, but I think the larger part has to do with the way Hunt delivers Jack's big final speech, in which he reveals he once had true love in his grasp and then foolishly let it get away from him. Suddenly, all of the details of Hunt's performance come into perfect focus, from the suit Jack's wearing (it's implied he got dressed up specifically because he knew Valerie

would be stopping by the pub that night) to his habit of pausing a second or two before delivering a joke as if Jack always has to take a moment to remind himself to be funny and upbeat.

The Weir has a small-scale, slice-of-life quality that makes it feel less like a play than a short story, perhaps one by William Trevor. But its mood lingers with you, and you may find yourself eager to seek out the community of a quiet neighbourhood pub after it's over—and to avoid graveyards for the rest of your life. ☹

The Weir

Varscona Theatre • To Oct 14 •
Shadow Theatre • 433-3399 ext. 3



Back of lame: Kate Beckinsale and John Cusack take no risks in *Serendipity*



Barstool prophets: Coralie Cairns, David McNally and Ray Hunt in *The Weir*

HEATRENOTES

PAUL MATWYCHUK

Goodbye, blackbird

Reggie • Jagged Edge Lunchbox Theatre (3rd Floor, Edmonton Centre) • To Oct 27 • reVUE Reggie (Mark Gilmore) is a newly paroled ex-convict who has moved into the basement apartment of a very odd woman named Maggie (Wendi Pope) as part of an experimental program to help violent prisoners reintegrate themselves into life on the outside. Reggie is often nervous when he talks with his parole officer, but at heart he seems willing to take the program seriously: he gets a respectable-sounding office job as a word processor, he tries adding homey touches to his shabby little living space and even makes tentative plans to establish a relationship with one of his co-workers. But the officious Maggie won't stop prying into his life—listening in on his telephone calls, barging into his room with baked goods fresh from her oven, even rummaging through his suitcases while he's gone falling asleep on his bed.

This situation could provide some excellent material for a black comedy about an ex-prisoner who endures so much suffering from his new landlady that he violates the terms of his parole just

to get away from her—you can see how life with Magpie would seem even more constricting than life in prison. But with *Magpie*, Katherine Koller (who in her previous plays for Jagged Edge Theatre, *The Early Worm Club* and *Starter Home*, has specialized in gentle tales of lonely people forging fragile connections with other human beings) is attempting—I'm afraid, with little success—to mine darker territory.

It gradually becomes clear that Magpie is one seriously disturbed woman—sadistic, sexually repressed and just plain unpleasant to be around. (She also carries on conversations with her dead mother (Mary Glenfield), but let's not get into that here.) We also slowly realize that Magpie is sexually attracted to her new tenant—there's an odd scene in which Magpie practically drools at the sight of Reggie doing push-ups in front of her, and a very awkward, pretty much unplayable sequence, full of embarrassingly heavy-handed double entendres, in which Magpie attempts to seduce him by showing him how to knead dough.

Koller frequently tries to give her dialogue a literary feel, but more often than not the results sound clunky with lines like Magpie's telling Reggie during his dough-kneading lesson that the yeast "multiplies in minutes—like terror!" At one point, Magpie does a brief rap number inspired by her favourite nursery rhyme: "Sing a song of penance," she chants, "pocketful of lies..." Reggie, whom Magpie refers to several times as "the king," ultimately meets his doom by way of a pie, but the nursery rhyme metaphor feels strained, an allusion that's been imposed upon the material rather than

arising naturally out of it.

What's worse, though, is that even after you learn a little bit about the events in her past that have made her into the person she is today, she remains a thoroughly unlikable, overbearing, abrasive character. Wendi Pope played a similar role in Koller's *Starter Home*, but there she made you sympathize with Pope's neediness as well as the discomfort of the young couple she had in her clutches. Here, there's nobody to sympathize with—and the effect gets so oppressive that as you watch the story unfold, it feels as though you're being baked in a pie.

Come Nell or highwire

Five Edmonton artists—this year's recipients of payouts from the Edmonton Artists' Trust Fund—were honoured Monday morning at an informal ceremony at the Winspear Centre. Established in 1997, the fund exists to help offset living and working expenses for individual local artists so that they can devote a concentrated period of time to creating and developing new work.

Besides the writer Myrna Kostash and the musician Bill Jamieson, this year's honourees include three people who will be familiar to the Edmonton theatre community. (Actually, one of them, Nola Cassady, is a visual artist, but I'm including her with this group because her most well-known work is probably the painting "Kate," which was chosen as the signature image of the 2000 NeXtFest Theatre Arts Festival.)

Along with Cassady, director/Theatre Yes founder Heather Inglis and actor/Vue Weekly cover boy John Uilly-

att also received cheques. Inglis will be putting the cash toward a production of Sharon Pollock's new play *Moving Pictures*, which deals with the career of pioneering Canadian filmmaker Nell Shipman, while Ulyatt (who has dabbled in various daredevil aerial projects over the last two years at the Fringe and the Street Performers Festival) has plans to create and train for an "aerial circus-theatre project." (The project certainly sounds pretty novel and exciting, although Ulyatt joked after pocketing the cash that he was thrilled simply to know he wouldn't have to take a job at Earl's anytime soon.)


Welsh rare bits

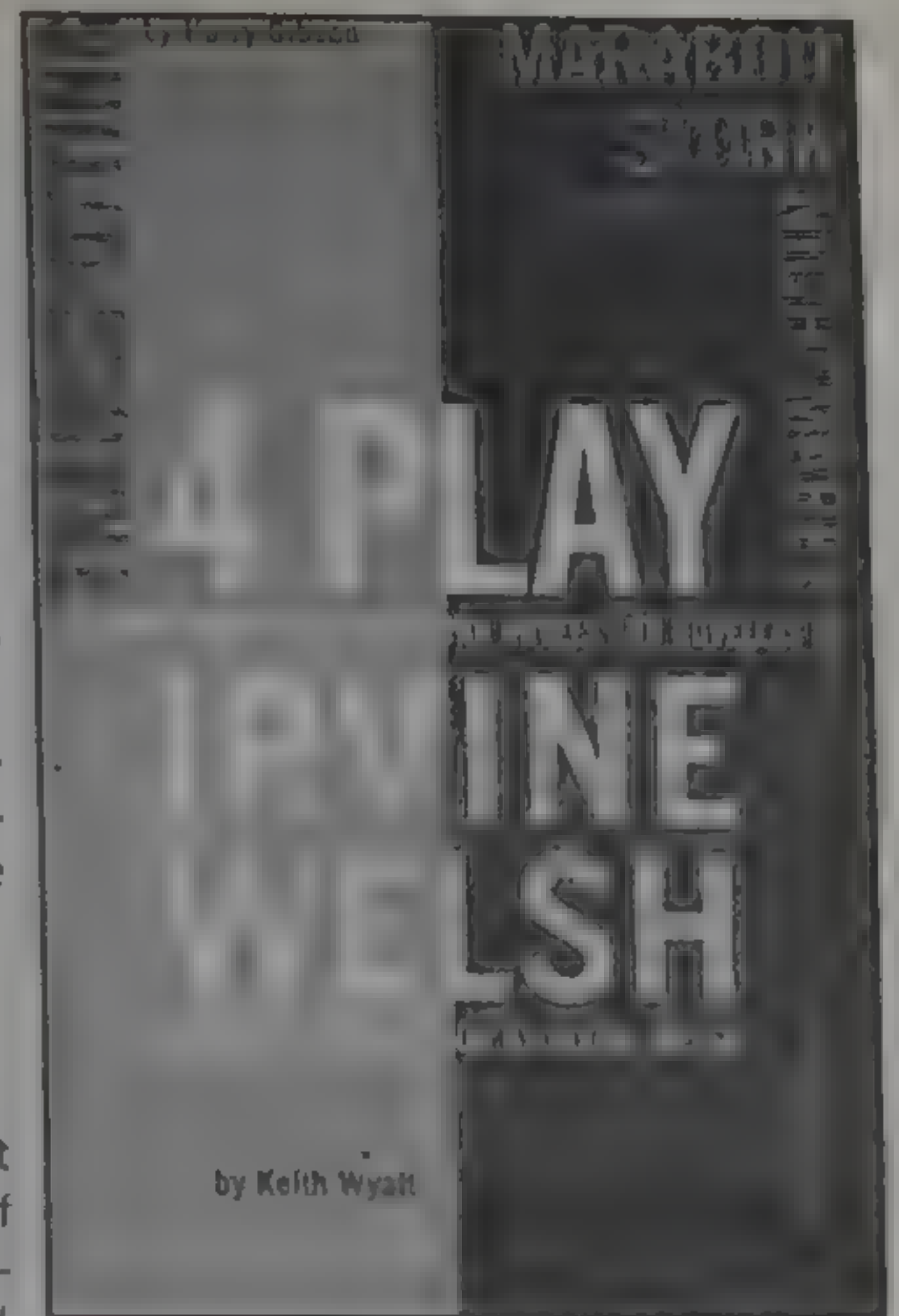
"It was about the best adaptation/interpretation of my stuff for stage I've seen, and I've seen different productions all over the world."

That's *Trainspotting* author Irvine Welsh himself talking about *Ecstasy*, Keith Wyatt's adaptation of his novella "The Undeclared" which was one of the hits of the 1998 Fringe Festival, enjoyed later productions in Calgary, Toronto and the Edinburgh Fringe—and which has now been included in *4 Play*, a new collection of four stage adaptations of Welsh's writing published by London's Vintage Books. The rest of the book consists of Harry Gibson's theatrical adaptations of *Trainspotting*, *Marabou Stork Nightmares* and *Filth*, but Welsh seems to be reserving the bulk of his praise for Wyatt, who according to an interview with Welsh in the book's introduction took a "badly written" book and turned it into something that "made the writing of it

worthwhile." Usually when Irvine Welsh praises another writer, you need to take it with a grain of salt (Welsh is one of the most notoriously indiscriminate book-blurbers in modern publishing), but in this case, he seems to mean it—he's even collaborating with Wyatt on turning *Ecstasy* into a film script.

Reading the script again, I have the same reservations about the play's sentimental, self-congratulatory portrait of the rave scene as I did when I first saw it at the Fringe, but there's no denying that its sense of humour and the size of its canvas are both broad enough to give it a theatrical energy most Fringe plays lack.

4 Play is currently on sale at
Greenwoods and quality bookstores
across North America and the U.K. 



The Edmonton Art Gallery is pleased to announce the opening of its new gallery space in the heart of downtown Edmonton. The new gallery space is located at 2 Sir Winston Churchill Square, a new building that is a true masterpiece of modern architecture. The gallery space is a true masterpiece of modern architecture, featuring a large, open-plan space with high ceilings and large windows. The gallery space is a true masterpiece of modern architecture, featuring a large, open-plan space with high ceilings and large windows.

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ART GALLERIES

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St., 488-6611. Open Mon-Sat 10am-5:30pm. **GO FIGURE:**

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BAGEL TREE 10354 Whyte Avenue, 439-9604. Paintings by Shelley Wilson. Until Dec. 1.

BEARCLAW GALLERY 10403-124 St., 482-1204. Featuring acrylic works by Roy Thomas, Daphne Odjig and Norval Morrisseau. Also works by Jane Ash Poitras, Joanne Cardinal Schubert and George Littlechild.

BUGERA/KMET GALLERIES 12310 Jasper Ave., 482-285. **CHANGING LIGHTS:** Landscapes in oil by Terry Fenton.

CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8627-91 St., 461-3427. Group show featuring watercolours, acrylic and oil paintings, pastels, photography, sculptures and crafts. Until Oct. 10. **ARTVENTURE:** Remie Genest, acrylic paintings and pastels; Louise Piquette, watercolours, pottery and sculpture; Jacques Rioux, photographs. Oct. 12-24. Opening reception FRI, Oct. 12, 7-8:30pm, artists in attendance.

DOUGLAS UDELL GALLERY 10332-124 St., 488-4445. New work by William Perehudoff. Until Oct. 20. Opening reception FRI, Oct. 5, 2-4pm.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223, www.eag.org. Open Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun and hols 11am-5pm. •**RIVER CITY:** Marlene Creates, Yolanda Gutierrez, Lyndal Osborne, Peter von Tiesenhausen. Until Oct. 28. •**SETTING THE STAGE: THE CAST OF CHARACTERS:** The Group of Seven. Until Jan. 29, 2002. •**STAND BY YOUR MAN or ANNIE CRAWFORD HURN: MY LIFE WITH TOM THOMSON.** Until Jan. 29, 2002. •**THU 20 (noon):** Lecture, *My Lunch with Andrew Hunter*, learn about the life of Tom Thomson. Free. •**ART OUT THERE: ARTISTS AND YOUTH IN THE COMMUNITY:** A selection of works from artist in residency programs for youth aged 15 to 20. Until Nov. 10. •**FRAGILE SOURCE:** Liz Ingram. Until Oct. 28. •Admission \$5 adult; \$3 student/senior; \$2 ages 6-12, kids under 6 free. Free on THU after 4pm.

EDMONTON SCOTIA PLACE 10060 Jasper Ave., 426-4035. **RUN FOR YOUR LIFE:** Exhibit of colourful portraits by Randy Morse and Matt Gould. Until Oct. 31.

ELECTRUM DESIGN STUDIO 12419 Stony Plain Road, 482-1402. **DAYS OF RED WINE AND RED ROSES:** New pots by Katrina Chaytor. Oct. 2-Nov. 3. **MOMENTS OF REFLECTIONS IN TIME.** New paintings and drawings by Frank Haddock. Oct. 2-Nov. 3. Opening reception SAT, Oct. 13, 2-5pm. Artists in attendance. Gold and silver jewellery by Wayne Mackenzie and Janet Stein. Wood boxes by Henry Schlosser, John Morel and Doug Haslam.

EXTENSION CENTRE GALLERY 2nd Floor, University Extension Centre, 8303-112 St., 492-3034. Open Mon-Thu 8:30am-8pm; Fri 8:30am-4:30pm; Sat 9am-noon. Fine arts instructor exhibition. Until Nov. 7.

FAB GALLERY 1-1 Fine Arts Building, University of Alberta, 112 St., 89 Ave., 492-2081. Open Tue-Fri 10am-5pm; Sun 2-5pm. Exhibit of graphic works

and watercolours by Gustav Klimt and Egon Schiele. Until Oct. 8. •**DRAWING CRISTINA:** An exhibition of drawings and installations by Margaret Brooks, Ph.D. Elementary Education and Art and Design. Until Oct. 14. Opening reception: Oct. 4, 7-10pm. •**FIELDS OF LIGHT:** Patrick Bulas: MFA Printmaking graduate show. Until Oct. 14. Opening reception: Oct. 4, 7-10pm.

FORT DOOR 10308-81 Ave., 432-7535. West Coast Indian silver and gold rings, pendants, bracelets, earrings by L. Descoteaux. Eskimo Soapstone carvings (Inukshuk, hunter, bears walrus, seals and birds). by Z. Meeko. Until Oct. 29.

THE FRINGE GALLERY Bsm., 10516 Whyte Ave., 432-0240. Open daily 9:30am-6pm. Closed Sunday. **AUGENES OF SILENCE:** Drawings by Gerald St. Maur. Until Oct. 31. Opening reception SAT, Oct. 6, 2-4pm.

GALLERY 124 10240-124 St., 488-4575. Works by Peca Rajkovic. Oct. 10-Nov. 7.

GIORDANO GALLERY Main Fl., Empire Building, 10080 Jasper Ave., 429-5066. Open Wed 11am-4pm, Sat 12:30-4:30pm or by appointment. Featuring gallery artists Lupe Rodrigues, Garth Rankin, Akiko Taniguchi. Until Oct. 18.

HARCOURT HOUSE 10215-112 St., 426-4180. Open Mon-Fri 10am-5pm; Sat 12-4pm. **PHOSPHORESCENCE:** Paintings of fragmented landscapes and cityscapes by Dennis Ekstedt. Until Oct. 27. •**FRONT ROOM HOT AIR IN EDMONTON:** Presented by M.A.D.E. Until Oct. 27.

JOHNSON GALLERY 7711-85 St., 465-6171. Open Mon-Fri 8am-5:30pm; Sat 9am-5pm. Oil paintings by Dennis Clark, Joe Haair. Watercolours by Myrna Wilkinson. Shale art by Claire Mittelstadt. Cards by Yardley Jones. Pottery by Helena Ball. Until Oct. 20.

JOHNSON GALLERY 11817-80 St. Open Tue-Fri: 9:30am-5:30pm; Sat 9:30am-4pm. Prints by TOTI and Wendy Risdale. Watercolours by Jim Painter, pottery by Noboru Kubo. Until Oct. 20.

LATITUDE 53 10137-104 St., 423-5353. Open Tue-Fri 10am-6pm; Sat 11am-5pm. **GABRIELA ROSENDE: THE UNMARKED GRAVE:** Work by Gabriela Rosende, a personal history of the Pinochet dictatorship in Chile. •**ProjEx Room AUTOSKINNING: PASSIVE ABDUCTION NO. 3:** By KIT, sculptural installations created from automobile interiors. Until Oct. 13.

MCMULLEN GALLERY University of Alberta Hospital (East entrance, main floor), 8440-112 St., 407-7152. Open Mon-Fri 10am-8pm, Sat-Sun 1-8pm. **BIG AND BRAVE - THE ALBERTA PRINTMAKERS SOCIETY:** Artists were challenged to make prints either using a technique they did not usually use, or to work on a larger scale. Until Nov. 4.

MILNER ART GALLERY Stanley Milner Library Main Fl. Lobby, Sir Winston Churchill Square. **PICTURE THE WORD: GRAPHIC ART:** Works by Alex Chan showing graphic art as a powerful communications tool. Until Oct. 31. •**Foyer Gallery, Basement. PICTURE THE WORK: PHOTOGRAPHY:** Photographs by Terry and Ed Ellis are transformed by graphic artists into communication products. Until Oct. 31.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Open Mon-Fri 9am-6pm, Sat-Sun 11am-6pm. **SOUTH BOHEMIA AND NORTHERN ALBERTA - A PILGRIMAGE TO TWO HOMES:** Oil paintings by Tomas Krejcar and drawings by Vera Krejcar. Until Oct. 12.

ORTONA GALLERY 9722-102 St., 439-6943. •Open Tue-Sun noon-5:30pm, or by appt. **THE BURNING:** New paintings and book launch of *Gentle Swastika: Reclaiming the Innocence* by ManWoman. Until Oct. 21.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. Open Tue-Sat 10-5pm. Thu until 8pm. **WIDE OPEN:** Rae Hunter and Seka Owen. Until Nov. 3.

SCOTT GALLERY 10411-124 St., 488-3619. Open Tue-Sat 10am-5pm. •15th Anniversary Fall Gallery Walk. THU, Sept. 27, 5pm-9pm. •**RECENT PRINTS AND PAINTINGS:** A solo exhibition of new works by Sean Caulfield. Until Oct. 16.

SNAP GALLERY 10137-104 St., 423-1492. Open noon-5pm Tue-Sat. **LEDGER:** Exhibition of photocopy prints by local artist Daryl Rydman. Until Oct. 6. **MERMA:** Prints by Mexican artist Erick Beltran. Oct. 11-Nov. 10.

SNOWBIRD GALLERY WEM, 8882-170 St., 444-1024. Featuring works by Yardley-Jones, Gregg Johnson and Jim Vest. Oil and acrylic paintings by Fassil Tsegaye. Pottery by Blackmore Studios and Noboru Kubo. Art glass available. Artists in the courtyard series continues every weekend.

STRATHCONA PLACE CENTRE 10831 University Ave., 433-5807. Open Mon-Fri 9am-4pm. Landscape paintings by Ruth Holdegard. Until Oct. 31.

THE STUDIO GALLERY 143 Grandin Park Plaza, St. Albert, 460-5990. Open Mon-Fri 10am-6pm; Sat 10am-5pm. **NEIGHBOURHOOD:** Paintings by Bruce Allen. Until Nov. 24.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Pastels, watercolours, acrylic and oil paintings. Featuring Lewis Lavoie, Susanne Loutas, Jean Roth, Cindy Stewart, Darrell Stiles, Sharon Webber and others. Glass works, ceramics and sculptures by various artists.

VANDERLEELIE GALLERY 10344-134 St., 452-0286. Open Tue-Sat 11am-5pm. Large-scale landscape paintings by Brent McIntosh and still life paintings by Bobbie Burgers. Until Oct. 16.

VICTORIA SCHOOL GALLERY 426-3010. Open Tue-Fri 10am-4pm; Sat 10am-2pm. **10X2 SURVIVORS:** Ten artists who attended Edmonton high schools. Oct. 4-26. Opening reception FRI, Oct. 12, 7-10pm.

VISUAL ARTS ALBERTA ASSOCIATION 3rd Floor Harcourt House, 10215-112 St., 421-1731. **FLESH, BONE AND SPIRIT:** Works by Gloria Belcher, Marjorie Ann Davies and Cy Lawrence-Ruhl. Until Oct. 20.

WALTERDALE PLAYHOUSE 10322-83 Ave., 458-3951, 458-0414. Art in the Lobby. **TELLING TALES, EVERY PICTURE TELLS A STORY:** Mixed media paintings by Doris Charest and Laura Watmough. Oct. 10-20, Tue-Sat 7-8pm; Sun 1-2pm.

WEST END GALLERY 12308 Jasper Ave., 488-4892. Ceramic sculptures of fruit and garden bouquets by Vancouver artist Katherine Mclean. Until Oct. 12.

THEATRE

CABARET Citadel Shctor Theatre, 9828-101A Ave., 426-4811. Book by Joe Masteroff. Music by John Kander. Lyrics by Fred Ebb. Musical. Until Oct. 28.

CHIMPROV! The New Varscona Theatre, 10329-83 Ave., 448-0695. Every Saturday at 11pm Featuring Rapid Fire Theatre's top improvisors.

THE DUCHESS, THE PIRATE, HER FOOL AND HIS BOOTY Celebrations Dinner Theatre, The Oasis Entertainment Hotel, 13103 Fort Road, 448-9339. The discovery of a treasure map leads a band of wannabe pirates on a seafaring hunt for Hook-Foot Hannibal's booty. Until Oct. 27.

THE LONE STRANGER RIDES AGAIN! Jubilations Dinner Theatre, Upper Level, Phase III, WEM, 484-2424. A fiery Harley with the speed of light and a cloud of dust, it's the Lone Stranger. Descended from the original Lone Ranger with her faithful East Indian companion Toronto. Until Nov. 4.

MAGPIE 3rd Fl. Edmonton Centre, 10205-101 St., 463-4237, 420-1758. Presented by Jagged Edge Lunchbox Theatre. By Katherine Koller. Music by Aaron Gervais. Magpie is a parolee surveillance officer who keeps her eyes on the boy in the basement. This time it's Reggie, who's been convicted of sexual assault and murder. Until Oct. 27. Tue-Fri 12:10-1pm; Sat 8pm. TIX \$8 adult, \$7 senior @ door or TIX on the Square.

A MEDIEVAL FEAST The Celtic Hall, Goldfome, 10104-32 Ave., 430-3663. Dinner theatre. An interactive event

with music, theatre, Irish dancers and jugglers. Every second Friday.

MESA Kaasa Theatre, Jubilee Auditorium, 11455-87 Ave., 477-5955. By Doug Curtis. Presented by Workshop West Theatre. Paul, a 35-year-old unemployed writer, drives Bud, a 93-year-old snowbird, down to his retirement oasis in Arizona. Oct. 11-21.

OFFICE HOURS Mayfield Dinner Theatre, 16615-109 Ave., 483-4051, 486-7827. Until Nov. 4. TIX \$34-\$69.

SEPARATE TABLES Walderdale Playhouse, 10322-83 Ave., 439-2845. By Terence Rattigan. Oct. 10-20.

EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3 pm Friday.

DISPLAYS/MUSEUMS

CLOTHING AND TEXTILES COLLECTION Department of Human Ecology, U of A Campus, 492-2528. Garments that help athletes break records. Examples of sportswear from the last century are compared to the latest innovations in high-performance athletic wear. Until Oct. 31.

DEVONIAN BOTANIC GARDEN 5 km North of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$5.75 adult; \$4.50 senior; free to kids under 4.

JOHN JANZEN NATURE CENTRE Fox Drive, Whitemud Drive, 496-2939. Open weekdays 9am-4pm, weekends/hols 1-4pm. •Weekend Adventures, drop-in activities 1-4pm weekends and holidays. •Animals as Architects: Interactive display for all ages.

McKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert, 459-1528. Open Mon-Sat, 10am-5pm; Sun, 1-5pm. **BEYOND THE WEB:** The mysterious world of spiders. Until Nov. 30. •**DISCOVERY ROOM:** An interactive educational venue dedicated to children and families. Hear birdcalls, examine the minerals in the mine, watch live frogs, interact and play Predator-the foodchain game. Suggested donation \$2. •Conservation workshops. Beginners books and paper, Oct. 4 and 11. Beginners photographs, Nov. 8. Advanced books and paper, Nov. 15. Beginners workshops \$20 each or \$65 for four. Advanced workshops \$25 each. Pre-register.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Open Mon-Fri, 9am-6pm; Sat-Sun, 11am-6pm. •**A MIDSUMMER FANTASY:** A blend of floral artistry combined with the talents of Memi von Gaza in the show pyramid. •**SOUTH BOHEMIA AND NORTHERN ALBERTA - A PILGRIMAGE TO TWO HOMES:** Oil paintings by Tomas Krejcar and drawings by Vera Krejcar. Until Oct. 12. •**HAPPY 25TH:** Show pyramid display back to the original pyramids of ancient Egypt. Until Nov. 18. •**EGYPTIAN CLAY TILES:** Legacy craft activity every Sunday, 1-4pm. Tiles activity with an Egyptian theme. Until Nov. 11. TIX \$5 adult, \$4 senior/youth/student, \$2.50 kid, \$15 family.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, www.pma.edmonton.ab.ca, 453-9131. Open daily 9am-5pm. •**THE CHINESE EMPERORS' COLLECTION: QING DYNASTY:** Rare artifacts used by the Imperial Family and Imperial Court of the Qing Dynasty. Examples of garments, carved jade, silk embroidery and lacquer utensils. Until Jan. 4, 2002. •**THE ORIENTATION GALLERY: ALBERTA AND HEILONGJIANG PROVINCE: PHOTOGRAPHS:** Photographs show the topographical

THEATRESPORTS New Varscona Theatre, 10329-83 Ave., 448-0695. Every Friday @ 11pm Rapid Fire Theatre features teams of improvisors.

THE WEIR The New Varscona Theatre, 10329-83 Ave., 433-3399 ext. 3, 420-1757. Presented by Shadow Theatre. Conor McPherson. A tale of the supernatural. In an isolated Irish pub, the local men try to impress an urban visitor with their stories of ghosts and terror. Until Oct. 14, 8pm Tue, Thu-Sat and 2pm on Sat and Sun. TIX \$15 adult, \$12 senior/student @ TIX on the Square. Two-for-one Tuesdays. Pay-what-you-can Sat Mat.

and environmental similarities between Alberta and Heilongjiang, China. Until Oct. 22. •**SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •**TREASURES OF THE EARTH:** Geology collection. Permanent exhibit. SAT 13 (11am-4pm): Rock and fossil clinic. •**THE HABITAT GALLERY:** Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •**THE NATURAL HISTORY GALLERY:** •**BUG ROOM:** Live invertebrate display. Permanent. •**THE BIRD GALLERY:** Mounted birds. Permanent. •**EDMONTON FILM SOCIETY MON 15 (8pm):** Salute to WWII Movies Series: *Hope and Glory*. TIX \$8 adult; \$6.50 senior; \$4 youth (7-17 yrs.); free kids 6 and under; \$20 family (2 adults and kids). Tuesdays half price.

REYNOLDS ALBERTA MUSEUM 2km West of Wetaskiwin, Hwy 13, 361-1351. Open daily. •**THE SPIRIT OF THE MACHINE:** A collection of vehicles, aircraft, tractors and industrial machines. A tribute to mechanical genius. Enjoy the display galleries, observe museum quality restoration in progress, or take a guided tour of hundreds of "diamonds in the rust" in the warehouse.

RUTHERFORD HOUSE 11153 Saskatchewan Drive, U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities. TIX \$3 adult; \$2 senior/youth, \$8 family, kids 6 and under free.

UKRAINIAN CULTURAL HERITAGE VILLAGE Hwy 16, 25 minutes East of the city, 662-3640. Labour Day to Thanksgiving weekend daily 10am-4pm. Churches, homesteads and rural town buildings showing Ukrainian settlement in Alberta from 1890-1930. TIX \$6.50 adult, \$3 youth 7-17 yrs., \$5.50 senior, free for children 6 and under, \$15 family. Group rates available.

KIDS STUFF

CALDER LIBRARY 12522-132 Ave., 414-5656. •Every THU (10:30am and 1:30pm): Pre-school storytime. Until Dec. 13. SAT 6 (2pm): Bead bracelets, 8-12 yrs.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every THU (10:15-10:45am): Storytime, 3-5 yrs. Until Oct. 11.

CASTLEDOWNS YMCA 11510-153 Ave., 476-9622. Programs for kids aged 6-12 years. Floor hockey, cooking, running, computer and drama programs.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. Saturday classes for Kids and Youth.

EDMONTON CHINESE COMMUNITY SERVICES CENTRE 429-3111. Asian-Canadian Youth Team, 11-16 yrs. Meets for two Saturday activities each month. Recreational, volunteer, fundraising opportunities. Workshops and discussions on various youth topics. Various locations. Until March 2002.

EVENTS WEEKLY

Continued from previous page

HIGHLANDS LIBRARY 6710-118 496-1806. •Every THU 5am): Totally twos. Until Oct. 25. •Every TUE (10:15am and 2pm): Pre-school storytime, 3-5 yrs. Until Oct. 30. •Every SAT 6 (2pm): Wizarding World of Harry Potter. Pre-register.

WYLD LIBRARY 8310-88 496-1808. •Every WED (10:15-11:15am): Storytime, 3-5 yrs. Until Oct. 10. •Every TUE (10:15am): Pre-school storytime, 3-5 yrs. Until Oct. 9. SAT 6 (2pm): Dog days - Trooper to the rescue. Pre-register. SAT 13 (2pm): Dog days - greyhound adoption. Pre-register.

BOOKS MUSIC AND CAFÉ 1837-99 432-4488. •Every SAT (11am): Needs cartoons? •Every SAT (2pm): Back to cool. Crafts for kids.

PER PLACE LIBRARY 9010-156 496-1810. •Every TUE (10:15am): Baby laptime, 1-2 yrs. Pre-register. Oct. 6. •Every WED (1pm): Pre-school storytime, 3+ yrs. Oct. 10-Nov. 1. •Every WED (2pm): Pre-school storytime, 4-5 yrs. Oct. 10-Nov. 1. •Every THU (10:15am): Pre-school storytime, 3-5 yrs. Oct. 11-18. Pre-register.

SARD LIBRARY 6104-172 St., 496-1871. •Every TUE and WED (10:15-11:15am): Pre-school storytime, 3-5 yrs. Until Dec. 13. THU 11 (10:15-11:15am): *Chrysalis 2001*: Barbara Mann, illustrator, for students in grades 4-6. Pre-register.

NDONDERRY LIBRARY 137 Ave., 66 St., 496-1814. •Every MON (10:30-11:30am): Baby laptime-walking, 1-23 months. Oct. 15-Nov. 5. Pre-register. •Every TUE (10:15-10:45am): That's I'm Three storytime, 3 yrs. Until Dec. 11. Drop-in. •Every TUE (2-3pm): Pre-school storytime, 4-5 yrs. Until Dec. 11. Drop-in. SAT 13 (10:30-11:30am trading time): Junior Stamp Club. What a turkey.

MARS HILL CENTRE 402-14-82 Ave., 435-0202. •Every THU (2pm): Rainbows for God's children. A week program that helps kids face changes and loss that comes with the death of a parent, sibling or significant person in their lives. Pre-register. Free.

MILL WOODS LIBRARY Mill Woods Centre, 2331-66 St., 496-1818. •Every WED (10:15-10:45am): Time for twos. Until Oct. 17. Pre-register. •Every THU (10:15-10:45am): Baby laptime, 1-2 yrs. Until Oct. 18. Pre-register. •Every TUE (10:15-10:45am) and WED (2-3pm): Pre-school storytime, 3-5 yrs. Until Oct. 17. Pre-register. SAT 13 (2pm): Turkey feast. SAT 13 (2pm): Diggity Dogs, 5+ yrs. Drop-in.

NY MCKEE LIBRARY 3210-118 Ave., 496-1814. •Every TUE (10:30am): Time for twos. Until Oct. 23. •Every WED (10:30am): Pre-school storytime, 3-5 yrs. Until Oct. 24.

FILES PUBLIC ART GALLERY Perron Street, St. Albert, 460-4310. •Every THU (1:30-2:30pm): Start-parent and toddler program. Lovely leaves, and pictures using leaf rubbings. \$5. Pre-register.

RIBBEND LIBRARY 460 Riverbend Ave., 496-1814. •Every TUE (10:30am) and WED (2pm): Storytime, 3-5 yrs. Until Dec. 18. Drop-in. •Every THU (10:30-11:15am): Baby laptime, 6-12 months. Until Oct. 18. Pre-register. •Every FRI (10:30am): Totally twos. •Every THU (7pm): Pyjama storytime for families. Until Dec. 20. Drop-in. •Every SAT 6 (2pm): Silly Saturday. Pre-register.

THGATE LIBRARY Southgate Shopping Centre, 496-1822. •Every THU (10:15-10:45am): Family storytime. Until Dec. 12. Drop-in. •Every THU (10:15-10:45am): Time for twos. Oct. 23. Pre-register. •Every WED (2-3pm): Pre-school storytime, 3-5 yrs. Drop-in. Until Dec. 12. •Every

THU (10:15-10:45am): Pre-school storytime, 3-5 yrs. Until Oct. 25. Pre-register. THU 11 (1pm): *Chrysalis 2001*: Gail de Vos, 12-15 yrs, Grades 7-9. Pre-register. SAT 13 (10-10:30am trading time): 10:30-11am program time): Junior Stamp Club. What a turkey.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. •Every TUE (1:30pm): Pre-school storytime, 3-5 yrs. Pre-register. SAT 13 (2pm): Paws for a visit, 5-12 yrs. Pre-register.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Square, 496-7000. •Every SAT (10am): Research Central, 9-12 yrs. Until Nov. 24. Pre-register. •Every SUN (2pm): Children's storytime, 2+ yrs. Until Dec. 9.

STRATHCONA LIBRARY 8331-104 St., 496-1828. •Every FRI (10:30am): Time for twos. Until Oct. 26. Pre-register. •Every TUE (10:30am): Strathcona storytime, 3-5 yrs. Until Oct. 30. Pre-register.

WEST END CHRISTIAN REFORMED CHURCH 10015-149 St., 468-8071. FRI 5 (8pm): *Jack and the Beanstalk*, Timothy Anderson narrator with Tammy-Jo Mortensen organ accompaniment. All ages. TIX \$10 adult, \$7 senior/student, \$3 kids under 10.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. •Every TUE (10:30am): Baby laptime, 1-2 yrs. Until Oct. 30. Pre-register. •Every WED (10:30am and 2:30pm): Pre-school storytime, 3-5 yrs. Until Oct. 31. Pre-register. •Every THU (10:30 and 11:15am): Time for twos. Until Nov. 1.

LECTURES/MEETINGS

CITY HALL Sir Winston Churchill Sq., City Room, 496-8200. FRI 5 (12:15-12:40pm): Jari Kurri appreciation day.

EDMONTON MENNONITE CENTRE FOR NEWCOMERS 101, 10010-107A Avenue, 423-9675. •Fourth THU of every month (4:30pm): Edmontonians in support of Afghan people.

EXPORT DEVELOPMENT GROUP EDMONTON (EDGE) Edmonton Chamber of Commerce/World Trade Centre, 600, 10123-99 St. (W. door), 426-4620, ext. 233. WED 17 (7:15-8:45am): Monthly meeting. Zhang Liyong will speak about China's economy and trade; China-Alberta economic and trade relations and about investment opportunities available in the future. \$2.

GARNEAU ELEMENTARY SCHOOL 10925-87 Ave., 439-9175. TUE 9 (7pm): Public forum for Ward 4 Councillor Candidates.

GRANT MACEWAN COLLEGE City Centre Campus, Room 7-277, 10700-104 Avenue, 420-1757. THU 4 (9am-3pm): *Common Denominators of Successful Arts Marketing* featuring speaker Douglas W. Kinzey. TIX \$75 @ TIX on the Square.

IDYLWYLD LIBRARY 8310-88 Ave., 496-1808. THU 4 (7pm): Options in childbirth presented by the Alberta Association of Midwives (AAM). Pre-register.

THE IMPROVISED NETWORK (T.I.N.) Second Fiddle Books, 10918-88 Ave., 988-8142. •Every MON (7:30pm): Gatherings/performance for the advancement of creative music.

THE MARS HILL CENTRE 402-1314-82 Ave., 435-0202. Intro to grief recovery group starting Oct. 9. Pre-register. \$25. Other recovery groups: The wounded heart and men's group (adult survivors of childhood abuse), Dance therapy, Boundaries, Recovery from loss, Healing for damaged emotions.

THE MEDIA, ART AND DESIGN EXPOSED IN EDMONTON SOCIETY Manasc Isaac Architects office, 10248-106 St., 288-5575. WED 10 (6pm): Meeting to discuss future art and design orientated events, including the upcoming lecture by Karim Rashid.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. •Every FRI (1-4:30pm): Bridge players. Until Dec. 21. Drop-in.

OPPORTUNITIES UNLIMITED NET-

WORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St. (use west door of building), 426-4620. FRI 5 (6:45-8:30am): Speaker Dr. Paul Sussman, psychologist, presents *How to Talk to Your Children About the World Trade Center Crisis*. \$2. Everyone welcome. FRI 12 (6:45-8:30am): Speaker George J. Fedichuk presents *The Six Secrets of Strategic Planning for the Entrepreneur*. \$2. Everyone welcome.

THE SIERRA CLUB •Canora Community League, 12139-104 St. THU 4 (7-9pm): Ward 1 - Sustainable City Forums. •Highlands Community League, 11333-62 St. TUE 9 (7-9pm): Ward 3 - Sustainable City Forums.

UNIVERSITY OF ALBERTA •Business 1-09, 492-7078. THU 4 (3:30pm): Women's Studies lecture presented by Nicole Brossard. reception to follow. •Humanities Centre, L-3, 492-7078. FRI 5 (noon): Nicole Brossard presents *Around Silence and Precious Words*.

WASKAHEGAN TRAIL ASSOCIATION (WTA) •Abbottfield Mall, 30 St., 118 Ave., 962-0020. SUN 7 (10am): Free guided hike, approx 13 km at Hayburger Trail, Elk Island. Bring lunch and beverage.

LITERARY EVENTS

GREENWOOD BOOKSHOPS 10355 Whyte Ave., 439-2005. TUE 9 (7pm): Presenting *How to be a Canadian* by William and Ian Ferguson. THU 11 (7pm): *The Russländer* by Sandra Birdsell.

LAURIE GREENWOOD'S VOLUME II 12433-102 Ave., 488-2665. THU 11 (7:30pm): Author Leif Enger reading from *Peace Like a River*. Book signing to follow.

ORLANDO BOOKS Bloomsbury Room, 10123 Whyte Ave., 432-7633. FRI 5 (7:30pm): Janice Radway discusses her work on writing and the publishing industry. TUE 9 (7:30pm): Dionne Brand reads from her new book, *A Map to the Door of No Return*. THU 11 (7:30pm): Monica Kidd (author of *Beatrice*) and Vanna Tessier (author of *Cactus Child* and *Thistle Creek*) read from their most recent work. FRI 12 (7:30pm): Book launch. Gloria Sawai reads from her new book *A Song for Nettie Johnson*. SUN 14 (1-5pm): The Stroll of Poets Society presents readings from various members.

STROLL OF POETS SOCIETY •Yardbird Suite, 10203-86 Ave., 454-3233. THU 11 (7pm): Raving poets, music and female saints. Free. (9:30pm): Raving Poets Open Stage. Free. •SNAP Gallery, 10137-104 St., 423-1492. FRI 12 (7pm): The SNAP Gala: Poets, artists and Shmoozing. •Stanley A. Milner Library, 7 Sir Winston Churchill Sq. 454-3233. SAT 13 (1pm): Poetry for kids.

•Grounds for Coffee and Antiques, 10247-97 St., 490-1414. SAT 13 (3pm): Poetry by New Canadians. •Paris Market, upper gallery, 10363-104 St., 914-8620. SAT 13 (6:30pm): Featured Poets. (9pm): Poetry and Dance. •Strathcona Legion, SUN 14 (10:45am): Stroll Day brunch, guest reader Bert Almon. TIX \$8.509 adv @ Orlando Books or \$10 @ door. •Various venues. SUN 14 (1pm-4pm): Stroll Day at Greenwood's, Alhambra Books, Orlando Books, Athabasca Books, Naked Cyber Café, Traveller Antiques/Bjarnes Books, International Hostel, Finders Keepers, "B" Scene Studios, Strathcona Legion. Free readings.

LIVE COMEDY

THE COMEDY FACTORY 3414 Calgary Tr. N., 469-4999. THU 4-SAT 6: MC, comedian Dean Austin and the Factory Improv Players. THU 11-SAT 13: MC, comedian Ron Vaudry and the Factory Improv Players.

ARDEN THEATRE 5 St. Anne Street, St. Albert, 459-1542, 451-8000. FRI 12 (7:30pm): *The Truth About Daughters*

ROCKIE HOROSCOPE

By ROCKIE GARDINER

♈ ARIES (March 20-April 19): Although you might think you're in control, especially since your action-oriented Mars ruler is sitting pretty in your Capricorn mid-heaven, you're being strongly influenced by other planetary forces. Protective Jupiter in your Cancer house of roots and real estate is urging you to put food on the table and a flag in the window, to do more and spend more. At the same time, the Libra sun in your house of allies and adversaries, by squaring Mars, is challenging you to maintain a sense of balance and fair play. Whatever you do, keep it legal.

♉ TAURUS (April 20-May 20): Itching to get away, watch the leaves change colors? Irritating bites from the travel bug, plus Mercury in retrograde until the 22nd, advise against it. Nevertheless, impulsive, adventurous Mars in your house of foreign cultures and higher education can spur you on, dare you to accept a challenge and overcome it. And while your sensual Venus ruler in Virgo focuses on keeping loved ones healthy in body and mind, once Venus moves on to diplomatic Libra on the 15th, you'll seek other solutions, other relationships.

♊ GEMINI (May 21-June 20): Entirely too much is going on astrologically, so you may have to pick your way through a bunch of alternatives to find the one you're most comfortable with. While the Libra sun rewards restrictive Saturn in your sign, you'll get a lot of satisfaction from doing what's expected of you, obeying the rules and acting like a parent to your parent while continuing to parent your child. There's a payoff for being as patient as you have been, also for dealing sensibly with any opposition you may have encountered. Good job.

♊ CANCER (June 21-July 22): Moon Children, like George W. Bush, are being asked to step up to the plate and score one for the home team. Protective Jupiter in your sign is currently opposed by militant Mars in your house of allies and enemies, and both planets are aggravated by a challenging square from the diplomatic Libra sun. This cosmic tension can affect you on many levels, including your relationship to a partner and/or a landlord with papers to sign. Because Mercury is still retrograde, postpone your date with the dotted line until the 23rd at the earliest.

♊ LEO (July 23-August 22): The Libra sun has you seeking companionship while making you more willing to accept a compromise. However, the sun's ties to expansive Jupiter and conservative Saturn, retrograde Mercury, eclectic Uranus and macho Mars in the next ten days may present more options than any Lion should have to consider. Rather than ricocheting from pillar to post, reacting to first one opportunity, then another, try to set a consistent course for yourself ahead of time. Visualize a destination (or a state of mind) where you want to be and who you want there with you.

♊ VIRGO (August 23-September 22): It's hard to follow your gut feeling when so much of the planetary activity going on is mental, that is, taking place in air signs. Although the Libra sun is headed for a meeting with your Mercury ruler on the 13th—which is when you're likely to get a different perspective on what's been happening, especially with money and other assets—your retrograde ruling planet is facing the past instead of the future. Mercury flips forward on the 22nd, but it'll take a while longer to implement the ideas you get from its conjunction with the peaceable Libra sun.

♊ LIBRA (September 23-October 22): You're being spurred to action by Jupiter and Mars, the two planets that account for leaping before looking and cock-eyed optimism. If you're playing tough football or rooting for your team, you probably won't inflict much damage, but if you're launching a product or dealing with a tricky family matter, wait until the Libra sun and Mercury meet on the 13th before making a move. That's when your mind is opened to another approach, particularly one that has your best interest at heart; not the boss', not the kid's or the parent's.

♊ SCORPIO (October 23-November 21): Will the Scorpion strike or will the Eagle soar above it all? Two sides of Scorpio are put into play when the Libra sun supports your secretive Pluto co-ruler while it simultaneously challenges aggressive Mars, the other ruler. Try to live in harmony with the fact that, on one hand you'd prefer to operate behind the scenes to get what you want done; while on the other, you wouldn't mind if everyone knew you're the person in charge. FYI: this desire for public acclaim fades fairly soon.

♊ SAGITTARIUS (November 22-December 21): More reasons to go over the top, to expend energy and resources will pop up while the sun challenges your Jupiter ruler already in opposition to bally Mars in your money house. This might be a good time to take a gamble on a financial matter, but your enthusiasm for the venture and optimism about its outcome is likely to be short-lived. Mars is picking up speed, moving on to other playing fields and leaving Jupiter in cautious Cancer to worry about your welfare. Partnership matters should improve because the Libra sun is supporting Saturn in your marriage house.

♊ CAPRICORN (December 22-January 20): Gather the other cardinal signs—Aries, Libra and Cancer—together to watch how something one of you does has an impact on the others. The creative Libra sun in your career mid-heaven brings you success, but it can also result in a not-entirely unpleasant compromise about work and family. Philosophical Jupiter in your Cancer marriage house extols the joys of togetherness, and is probably eager to pay for the pleasure of protecting you, but Mars in your sign may prefer that while you have the nerve, the bucks should go for a tummy tuck.

♊ AQUARIUS (January 21-February 18): The sociable Libra sun and Mercury, the planet of transportation and commerce, meet in your house of foreign affairs on the 13th. Could you be heading out of the country or on to a website where you can do business internationally? Midmonth is also when the sun and Mercury reward your humane Uranus ruler. Any innovative ideas that come to you "out of the blue" are neither "pie-in-the-sky" or serendipitous. There's a grand design to everything associated with Aquarius and you're among the folks chosen to carry it out.

♊ PISCES (February 19-March 19): A Fish should be glad to learn that you're off the hook, you can escape. Although lots of momentous planetary aspects abound, you're able to navigate your way past the poles on either shore. The opposition between Pluto in your Sagittarius mid-heaven, urging you to transform your career into something else, pulls against Saturn on your Gemini nadir. That's where the burden of responsibility currently lies, where your obligation to your parents, cultural roots and, lest we forget, mortgage payments sits heavily on your shoulders. Swim like an eel. ☺

SEE NEXT PAGE

EVENTS WEEKLY

Continued from previous page

with CBC humourist Nils Ling.
TIX \$21.50 adult, \$18.50 youth/senior
@ TicketMaster.

SPECIAL EVENTS

CHRYSALIS Lebanese Druz Centre, 14304-134 Ave., 454-9656. FRI 12 (8pm-1am): Octoberfest 2001: DJ, contests, German buffet.

CITY HALL 437-6802. •Every Tues (7pm): Candlelight vigil for peace.. Organized by Edmonton World Peace.

EDMONTON GHOST TOURS In front of the rescuer statue next to the Walterdale Playhouse, 10322-83 Ave., 469-3187. A theatrical exploration of the ghostly and unknown. Mon-Thu, 7pm. Oct. 8-31. TIX \$5.

EDMONTON WOMAN'S SHOW Northlands AgriCom. SAT 13-SUN 14: Tradeshow offering education for women of all ages and interests. Proceeds to the Lurana Shelter.

MAYFIELD INN BALLROOM 465-3249. SUN 14 (10am-4pm): Show and sale of dolls. TIX \$3.

NATUREFEST Profiles Public Art Gallery, 459-1528. SAT 6 (10-4pm)-SUN 7 (1-5pm): Celebrating nature through art and education. Juried art show. Hands-on activities for children. Free.

THE RAINBOW SOCIETY OF ALBERTA Beverly Hills Ballroom, Fantasyland Hotel, 469-3306. THU 4 (5:30pm): 3rd Annual Rainbow Gala. TIX \$50.

WORKSHOPS

BRAHMA KUMARIS MEDITATION CENTRE 207, 10132-105 St., 425-1050. Learn the art of Raja Yoga meditation. Pre-register. Free.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. Adult art drop-in classes.

EDMONTON SHAMBHALA CENTRE 207, 10110-124 St., 489-0707 (days), 465-2834 (evenings weekends). •Every FRI (7:30pm): Buddhist meditation class. Suggested donation \$10.

GRANT MACEWAN COLLEGE •Jasper Place Campus, 10045-156 St., 497-4336. •Steel pan drum band. Thu evening course. •Introduction to Adobe Acrobat. Oct. 15-Nov. 5. •Industry Trade Practices. Starting Oct. 17. •Troubleshooting the Macintosh. Oct. 20-21. •Electronic Prepress. Oct. 20-21. •497-4303. Arts Outreach Trip to New Orleans. Nov. 11-18. \$1895.

INDIGO BOOKS, MUSIC AND CAFÉ South Edmonton Common, 1837-99 St., 432-4488. •Every TUE (7-9:30pm): Holistic health info sessions.

MULTIPLE SCLEROSIS SOCIETY 471-3034. Tai Chi, Yoga and PEP classes. Pre-register.

PANTHER GYM 11104-102 Ave., 424-7105. •Every TUE and THU (8-9am or 4:45-5:45pm): Learn to box

RATCHADHAM TEMPLE 12520-135 Ave., 489-7754. Free meditation instructor course. A new meditation approach for all people. Mon-Fri, 7-9:30pm until October. Pre-register.

SUSSEX GALLERIES 290 Saddleback Road, 988-2266. Adults and kids art classes, professional instruction, with small class sizes.

Classifieds

Deadline for classified advertising is 12 noon the Tuesday before publication.

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ARTIST/NON PROFIT CLASSIFIEDS

Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for four weeks, if you require an ad to be renewed or cancelled please phone or fax the Classified department. Please, fax your ad to 426-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue. Deadline is noon the Tuesday before publication. Placement will depend upon available space.

artists to artists

Auditions Oct. 26-28: Image Theatre presents the zany cabaret musical "Cocktails for Two Hundred." Require 1F and 1M, 30s-40s. Bookings 454-8606.

The Media, Art and Design Exposed in Edmonton Society is looking for volunteers to help with art and design orientated events including lectures, design competitions, exhibitions, film nights, etc. Opportunities to meet and socialize with artists, designers, architects and other professionals in the arts community. Call 288-5575 for more info. Next meeting: Wed, October 10, 6pm at Manasc Isaac Architects office, 10248 106 St.

Actors + Actress needed desperately for TV and film work. No exp necessary. 1-777-392-6649

Rated #1 way to get into movies www.casting-call.net. Now has offices in Edmonton. Call 1-877-392-6649.

Actors Wanted: We hire mature performers for Murder Mysteries, Gangster Casino and other special events. Workshop offered. Strong improv skills an asset. Call 455-0675 for details.

Wanted: Studio space, 600-800 sq. ft. Good light, water and heat needed. Please call Dave at 428-7037.

Models wanted for photography and/or Adult Video projects. Females or couples preferred, 18 plus years, some nudity required. Ph Doug 970-4772.

ARE YOU A FUNNY CHICK? ARE YOU FREE ON TUESDAYS? IF SO CALL SEAN 487-7271

Local bands and musicians: The Edmonton Public Library wants to buy your CD. By adding your CD to the Library's collection, you can help to publicize your act to the music-buying public. For info contact Lloyd, lloyd@publib.edmonton.ab.ca

musicians

Rock band looking for male vocalist. 477-3708.

Experienced rock band Chomp looking for guitarist and bassist for performing, recording and touring. Must be serious but fun. Ph Matt or Jon @ 443-0629.

Forming all Asian female band. Need bass and lead guitar players. Eventual tour of Japan. Call Hiroko at 434-2240.

Final Offense, a professional hard rock band seeks exp. singer/songwriter for original/cover band. Ages 25-35. Call Jeff 469-5201 or Michael 449-5425. Serious seekers only.

Drummer wanted M or F for ethereal alt-country original project. Singer x-Soft, guitar x-Imagineers, bass x-Subworm Feeders. Play with dynamics, shuffle, sometimes slow and moody like precise drunk. We need you right now. 988-5457 Robin

Bass player wanted for rock band original/cover. Writing ability, professional attitude, good gear, transportation required. Darren 436-2784

Do you play bass? Want to jam? Call Mike 417-9357

Absorb - diverse metal band looking for bassist. Diversity an asset. If interested call Red 488-1357

Wanted: Drummer and bass player for original band. Intl: Meat Puppets, Grapes of Wrath, The Band. Contact Shane 452-4101

Songwriter looking for extreme-metal guitarist with originality and talent (m/f, 19-23) no drugs edge crusher 2 k1@hotmail.com John 780-908-5476.

Singer/songwriter needed for all originals rock band. Strong voice, stage presence and experience required. Must be professionally minded. Nick 433-5933

Established power/groove outfit, CURBSTOMP auditioning lead guitarists. Only self-motivated, professionally focused need inquire. e-m: loslocodiablo@hotmail.com Shawn 707-0190

Guitar and bass player wanted to start new band. Intl: Weezer, Pixies, Weakerthans. Call Eva 433-

Singer/songwriter seeks experienced players to form original alt. band. Call Glen 930-2191.

Wanted keyboard player or guitar player. Must be established in life. No drugs. Covers only, pop rock, very part time jamming thing. e-m: r.o.stephens@home.com or call before 9pm Ron 461-0252

musicians

Experienced power rock trio looking for lead vocalist with songwriting and performing skills. Call Don 454-5261.

Original metal band requires a confident singer with DEEP growl. Must have a pro attitude and be available to jam regularly. Our 4-piece band has studio space downtown. Serious inquiries only please. Call 919-8869.

Musicians Obsessed with Superheroes! Guitarists and bassist are looking for other musicians interested in making thematic music in eclectic band. e-mail: thegreendragon@canada.com for influences and other information. *Nuff said.

Looking for guitarist w/ vocals to songwrite. No theory/formal training/technical wizardry necessary. NO egos. Intl: SP, Nirvana. 488-0303.

Experienced vocalist looking to join rock band. Intl: Sex Pistols, Iggy Pop, Billy Idol and the Misfits. Call Myke 457-2131.

Lead guitarist 40+ years experience seeks another lead guitar player to jam and learn. Edward 483-7520.

4-piece heavy rock band seeking vocalist/songwriter. Must be confident on stage and open minded. Band has lots of diff. intl, originality welcome. e-mail me at cmartinesq@home.com or Ph Chris at 458-1082.

Wanted experienced drummer for (hard, classic, new) rock cover band. Must be reliable and dedicated. Contact Jodie 472-7755.

Guitarist/Singer looking for singer, bass, drums to form orig. band. Intl, alternative, funk, blues, reggae, rock etc... 456-9176

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for rent

OFFICE / SHOP / STUDIO Space avail. in character wooden building. 100 sq. ft. - 15,000. 30 ft. ceilings. Near NAIT, ADSC available. Call 413-9676, 10am-5pm

Large house close to the University area. Main floor, one bedroom, also one bedroom basement suite downstairs. Completely finished. Call 988-8376

Home for Rent St. Albert, 14 Alpine Blvd., 2-storey, 3 bedroom, 1 full bath and 2 half bathrm, fireplace, deck, single garage. Avail. Nov. 1. \$1250. 418-1971.

health and nutrition

Wanted 29 people to loose 10-29 pounds in the next 30 days. Decrease appetite, increase energy, lower stress. Look and feel better. Dr. recommended. 780-732-0166.

help wanted

Wilderness and Wildlife need your help. Canvas for Canadian Parks and Wilderness Society. Pwft. 60¢ per day. Ph Cara 432-0967.

Casting office requires outgoing organized person. 1-877-392-6649 or drop resume to Casting-Call.Net 1430-5555 Calgary Trail South.

Driver wanted. Permanent/part-time (\$15/hr). Must have mini-van or small truck - no cars. Wed night (approx. 2 hrs) and Thu (10am-4pm). Pleasant and regular magazine route. Please mail your name, number and vehicle make to #308, 10080 Jasper Ave., TSJ 1V9 or call 907-0570

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